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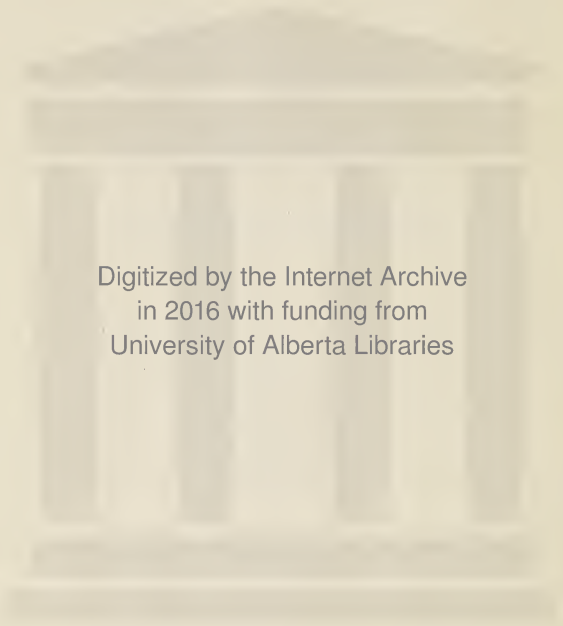
GRADES II & III

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THE HIGHROADS MANUAL

GRADES II and III

BY

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AND

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THE RYERSON PRESS

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MANUAL FOR GRADE II

CHAPTER I

AIMS OF BOOK TWO

In selecting material for Book II the all-round development of the child has had thoughtful consideration. Selections which will enlarge and enrich his intellectual and social experience make up the contents.

As the fanciful and the dramatic appeal to the child at this stage, folklore, fairy tales and imaginative poems hold a prominent place in the book. Many selections are prepared for dramatization, and even the factual matter has been given a fanciful form.

As to the child's social development, during his pre-school years and in his first school-year, he will have been interested mainly in his immediate surroundings and his own personal experiences. Now, through carefully selected material, he is to be given a glimpse of the ever-widening horizon in which he must learn to adjust himself.

AIMS OF THE BOOK

First. *To stimulate a permanent interest in reading.*

Book II presents a varied course in reading, which will introduce the child to a wide field of literature. From Part Two, "Old Tales," it will be easy to lead him to read more of Æsop's Fables. The poems of Robert Louis Stevenson will inspire him to read *A Child's Garden of Verse*. Part Four, "Animal Stories,"

will create the desire to read more animal stories, of which there are many written in simple language. The selections "The Deep Hole," if presented as a primary geography lesson, and "Long Ago," if presented as a primary history lesson, will make him view his older brother's geography and history text-books with new appreciation. Gradually he will realize, that books will supply him with the pleasure and information his awakening mind desires, and thus a firm foundation will have been laid for a permanent interest in reading.

Second. *To develop reading habits and abilities.*

When the child has reached the second grade he should have at his command a large vocabulary of sight-words (see Word List of Primer and Book I), and considerable skill in using phonetics to help him in word recognition. Part One of Book II has been provided as a section in which the child can demonstrate his previously acquired reading power. Since the subject matter should interest him, and as there are few new words, he will display his best efforts almost unconsciously.

Thus, Part One becomes a preliminary reading test of a pleasant nature. During the reading of that part, the teacher will be given ample opportunity to discover the child who is weak in abilities or faulty in habits. She will discover what corrective teaching, if any, must follow. She may find it necessary to plan for a daily phonetic drill (see Phonetics, Chapter VII of this Manual), or, if the phrasing is faulty, she will

find it profitable to select and drill on phrases from the book. Short Exposure Phrase Cards should be prepared and used as suggested at the end of Chapter VII.

Further, the teacher should expect the child to attack new words and phrases by inference, that is, obtain the meaning through the context. Constant training in phonetics, phrasing and inference reading will be necessary during the reading of every part of Book II. Only when the child has reached the place where he uses automatically these three essentials, can the teacher feel that her pupil has reached the goal of all reading—"reading adaptation."

The Practice of Teaching in the Secondary School, by Henry C. Morrison, University of Chicago Press, makes use of the term, "reading adaptation." He defines it as follows:

Reading in our terms means, the ability to see through the symbolic complex of the printed page to the thought or scene or action, which is the subject of the discourse, without constant focal consciousness of the discourse itself. To this ability let us apply the term, "reading adaptation." Its essential utility seems to be found in the principle, that the person who has arrived at that stage is able to reflect as he reads, and consequently to assimilate the subject matter. On the other hand, the person who has not reached that stage, but who can nevertheless put together a mosaic of words of each of which he is focally conscious, cannot reflect as he reads, cannot assimilate as he reads, and studies with difficulty if at all.

Third. *To teach the child that reading is a thought-getting process.*

The first steps in teaching reading, as a thought-getting process, will have been taken in Grade I (see

Manual, Grade I, page 39). In Grade II this phase of reading is to be continued and emphasized, in order that the child may develop a thoughtful reading attitude at all times.

Four sources are given below as aids to both teacher and child:

(i) Under the heading "Aids in Presenting Book Two" (Chapter III of this Manual), there will be found hints and helps for thought-study, based on each lesson in the Book II.

(ii) "Follow-up" Exercises are placed at the end of some of the Parts of Book II.

(iii) Also, see "Use of Table of Contents," Chapter IV of this Manual.

(iv) A correlated Work Book containing exercises in drawing and writing based on the lessons of Book II.

Fourth. *To develop the child socially.*

The following Parts of Book II have been specially prepared to enlarge the child's social vision:

PART VI. Near and Far.

PART VII. The Workaday World.

PART IX. Everyday Living.

As would be expected from the titles of these sections, they are intended to arouse within the student the consciousness that everything he has accepted unthinkingly in the past, as his rightful inheritance, comes to him through the wondrous forces of nature, together with the efforts of the people round him, or the efforts of those in far-off lands. Some little appreciation of industrial processes and the interdependence of mankind will be borne in upon him, and these will become his first lessons in citizenship.

CHAPTER II

THE TEACHER AND BOOK TWO

I. PREVIEW OF THE CONTENTS

Grouping of Themes. The Book has been divided into eleven Parts or Themes. (See Table of Contents in Book II.) Although the selections, within the Themes, are *all* fanciful in style, since “the land of make-believe” is “the real land” to the child at this stage of his development, yet the Themes fall into two comprehensive groups.

Group I. Selections to be read for enjoyment, including most of the poetical selections of the book.

For Enjoyment

PART I. Happy School Days.

PART II. Old Tales.

PART III. The Land of Make Believe.

PART IV. Animal Stories.

PART V. Lovely Mother Earth.

PART XI. More Enjoyment.

Group II. Purposeful selections. These selections, though designed primarily for oral reading, are thought-provoking and therefore lend themselves to a detailed study. When thoroughly mastered they should suggest correlated projects to both child and teacher.

PART VII. The Workaday World.

PART IX. Everyday Living—(Safety First, Health, Happiness).

PART X. Our Emblems.

Belonging to either group:

PART VI. Near and Far.

PART VIII. Festival Days.

II. SEQUENCE OF THE THEMES

The sequence of all the Parts or Themes, as found in the book, has been carefully thought out. Parts including both types of reading (enjoyment and purposeful) are distributed alternately, or nearly so, throughout the entire book. Thus a child is insured variety in his reading, no matter in what order the book is presented, but the best results will be obtained by the teacher who is an "opportunist," that is, one who presents her selections to suit the day, the season, or some current event. To such, the theme arrangement of this book will be of immeasurable value.

The child, also, should be taught to make use of the theme arrangement. After very little instruction he will realize, that his book contains a selection to vivify his everyday experiences. If the day is rainy, sunny, frosty or snowy; if he has seen a rainbow or the moon; if it is Hallowe'en, Thanksgiving, Christmas or Easter; if there has been a fire; if the school nurse has just made an inspection and a health topic is uppermost in his mind; or, if Canadian emblems have been brought to his attention, he can find a selection in his book correlated to his own experience. Very soon he will respond with alacrity to the fascinating game of finding a selection which associates itself with whatever is of interest to him at the moment. This is discussed further under "The Teacher, the Child, and Book II," in Chapter IV of this Manual.

III. THE PROPORTION OF ORAL READING AND
"FOLLOW-UP EXERCISES"

Oral Reading. The whole book, with the exception of a few pages, is designed for oral reading, as the oral interpretation of the printed page is of first importance in the first grades, and it is expected that special emphasis will be placed upon dramatization. Nearly every selection can be adapted to the dialogue, but to aid the child in his interpretation, eight selections written in the simplest dialogue have been inserted. The stage setting is to be supplied by the teacher, or from the suggestions volunteered by the children.

Simple Dialogue:

1. The Little Pine Tree. Part II.
2. Snow. Part V.
3. Children of Canada. Part VI.
4. The Story the Milk Told Me. Part VII.
5. The New Tire. Part VII.
6. The Nice Brown Bun. Part VII.
7. The Oak Tree's Story. Part IX.
8. The Year Round with Mrs. Maple Tree. Part X.

Easily Adapted:

1. The Lion and the Mouse. Part II.
2. The Hare and the Tortoise. Part II.
3. The Rain. Part III.
4. Skippy Squirrel Learns His Directions. Part VI.
5. Peter Learns a Lesson. Part VII.
6. The Four Helpers. Part VII.

"Follow-up" Exercises. Certain pages of the book are devoted to "Follow-up" Exercises. They are placed at the end of the Part on which they are based, and will serve as suggestions for review. In some cases they will provide correlated seat work. "Study

Helps," such as are given in the higher books of this Series, are not included in Book II, but are placed in the Manual.

IV. GENERAL PROCEDURE IN THE TEACHING OF ALL TYPES OF READING

Oral Reading. *Objective of oral reading: To teach the child to convey to others, with ease and fluency and in a well-modulated voice, the thought of a selection.*

A close analysis of the above statement reveals to the teacher, that her responsibility is fourfold, if she is to attain this objective:

1. She must see that the child *masters all word difficulties* in the selection he is to read, ease and fluency being the direct result.

2. She must help him to *understand the content* of the selection.

3. She must teach him the *physical control* of all that leads to voice production.

4. She must stimulate within him, by adequate audience situations, a *desire to read to others*.

SUPERVISED STUDY PERIOD

(a) *Suggestions on word mastery.* Word difficulties should be mastered during a supervised study period. Such periods should precede all reading lessons, care being taken that the words are given a setting in the phrases to which they belong, in order that the word-study may not become formal or meaningless. Because the teacher of the ungraded school, with her many classes, must necessarily work under conditions very

different from that of the teacher in a graded school, suggestions for both types of schools are given below:

I

FOR THE GRADED SCHOOL

The study period will be co-operative in form—teacher and pupil working together. During this period the teacher places herself in such a position in the classroom that the child, who has found a word difficulty when reading by himself, may bring it to her and she and the child will study it together.

FOR THE UNGRADED SCHOOL

As the teacher in this type of school will be teaching a class, while Grade II have their study period in Reading, she will train them to study independently. The following plan may be helpful:

1. Assign a definite portion of the blackboard to Grade II.

2. Write these or similar directions in this space:

- (i) Find your lesson page —.

- (ii) Read until you meet a hard word then write it here. Put your initials beside your word.

- (iii) Go to a Grade V boy or girl and you will be told the word.

- (iv) Now go to your seat and read as far as you can.

- (v) Next do your seat work.

NOTE: The teacher will choose a different grade to assist her each day, preferably one which is doing mechanical work while Grade II is studying alone. She will direct her assistants to try to make the younger child get his words by phonetics, inference, etc., before giving help.

II

The teacher then writes the phrase in which the word appears, and has the child read it. Next, the child reads the whole sentence from the book to the teacher. He is

The teacher will arrange her Time Table so that the Grade II recitation period will come within a reasonable time after the study period.

She will then write in the

then instructed to return to his seat and read the whole portion in which the word appears.

Grade II blackboard space the phrases containing the word difficulties, recorded during the study time, and will call the class forward to read them, being careful to select the child to read the phrase containing his difficulty.

Next she will have the child read from the book the sentence containing his difficulty. If all the children in the class have difficulties, this phrase and sentence reading may fill the whole recitation period allowed for Grade II during the morning or afternoon session.

They are instructed next to return to their seats, and read the whole paragraph or page in which their difficulties appear.

III

The teacher will keep a list of the difficult words as indicated by the children's appeal for help, either on the blackboard or in a notebook, and if she finds many children having the same difficulties she will decide that a class drill is necessary. Perhaps it may be a drill on some forgotten phonogram. The drill will be taken at another time, since the supervised study period should be maintained as a time for the consideration of individual difficulties only.

NOTE: Class drill of word difficulties is discussed in Chapter VI of this Manual, "Supplementary Work to Improve Habits and Skills."

However, should the teacher find, when the time comes for oral reading, that the child, in spite of such careful preparation, still hesitates over a word, he should be told the word. A prolonged period of hesitation, in which the child may study out a word for himself, breaks the child's own flow of thought and spoils the interpretation for the audience.

(b) *Suggestions on the mastery of content.* By careful questioning the teacher will lead the child to understand the meaning of a selection. Her first question or questions will have to do with the central thought of the selection. Details can be dealt with later. These first questions are intended to develop in the child what is often called the silent reading habit, reading to get the large thought unit, that is, the central thought.

The teacher should write on the blackboard a question which will direct the child's attention to the central thought. Then she will have the child read to discover the answer to the question. In some of the less difficult selections, the Central Thought need not be emphasized until after the child's first reading of them. Then the question may be asked orally, or in writing, and by the child's answer the teacher can discover if the child has been reflecting as he has been reading.

When the child can answer the question or questions based on the Central Thought, he has mastered the major thought-content of the selection, and as soon as he is able to fill in the details, he is prepared to read to others.

(c) *Voice Production.* The child must be instructed

in the physical control of all that leads to voice production. He must be constantly and sympathetically directed:

1. To enunciate clearly.
2. To speak audibly.
3. To stand erect.
4. To hold his book correctly.
5. To make his voice suggestive of the character he is portraying.

(d) *The young child loves to perform for others, and situations in which that performance is shown to best advantage should be afforded by the teacher. These situations fall into two classes, Formal and Informal. The type to be used for a particular selection will be determined by the teacher, or where possible by the children.*

Formal Audience Situations. i. *When a child stands alone and reads a selection for a whole group, it may be for his own class, a visiting room, or for a visitor. In the last case his whole class will act as an audience along with the visitor.*

ii. *When dramatization of a selection is made without the aid of the book.*

iii. *When a child represents a character in dramatization, and, with others, helps to produce the whole selection, using his book and giving the exact words of the book.*

Informal Audience Situations. i. *When the child reads a portion from a book in answer to an oral or written question asked by the teacher.*

ii. *When the teacher writes a question, suggested by the central thought of the selection, on the black-*

board, and the children read orally in turn, paragraph by paragraph, to find out the part of the selection which answers the question.

iii. *When the teacher remarks on the picture in the book and the child reads the portion of the selection which described the picture.*

iv. *When the teacher during the supervised study hour calls the child to her to read a portion from the book.* Perhaps she may ask for the last few paragraphs he read, or for a story he likes. Individual reading with the teacher, alone, as an audience, is a very important teaching practice, as the teacher can then discover more readily the child's difficulties or improvements. She can by this means decide whether the difficulties should be cleared up by individual work, or whether or not a class drill is necessary.

If, however, a child does exceptionally well during his individual performance, it may be wise to interrupt the study hour and have his classmates listen to his reading. Good points in his reading can be commented on by the class, or the teacher, and thereby a standard set up. Of course, the little performer should not be overpraised, but led to feel that what he has done is good, but that perfection is not yet his.

General Procedure in Dramatization. In all cases, when dramatization is to be the means of oral interpretation, silent reading of the selection and a study of its contents will have preceded it. When the dramatization period arrives, a short review of the story will be necessary, to renew interest, and bring the details of the plot to mind again.

The teacher's introduction may be made in one of two ways: (i) By carefully thought out questions stimulating the recall of the story to the child's mind, or (ii) By a brief reproduction of the story by the teacher, or a child.

From this point on, the children should take the lead.

1. They should suggest the stage setting.
2. They should name events. (The teacher may tabulate these on the blackboard.)
3. They should name the character and suggest who should take the part, that is, a caste should be chosen.
4. One group of actors should perform.
5. Kindly criticism of their efforts should be made by teacher and children.
6. The same group should have a retrial in order to improve. A finished product should never be exacted.
7. A new group should be chosen, then more groups. Every child should be drawn into the performance.
8. The best group should be chosen, on the vote of the others, to perform on some special occasion.
9. The teacher should take the part of some character frequently in order to add to the informality of the occasion, and help to set up a model.

General Procedure in Silent Reading. Good silent reading habits must be established in the primary grades. That is, the child must be led to the realization that all reading is thought getting.

During his first year the emphasis will have been placed on oral reading. Teaching of the pronunciation and meaning of words will have been stressed, in order that the oral performance of a child may be creditable. Now, although oral reading still holds first place in the reading programme during the second year, yet more time will be spent in developing the silent reading

attitude. The child must be taught that reading is, before everything else, a thought-getting process.

Only by this change in attitude will the child be prepared to meet, adequately, the reading demanded of him in his school experience, as well as the large mass of reading necessary to his adult life. Less and less oral reading is expected in the higher grades and almost all adult reading is silent reading.

There are three sources of supply from which to develop his silent reading ability during this year of his school life:

- (i) Book II material.
- (ii) Supplementary exercises based on the book.
- (iii) Auxiliary assignment.

Suggestions for the Use of Book II Material:

1. Instruct the children to make the first reading of a selection, in order to be prepared to answer a question or questions based on the central thought.

2. Instruct children to read in preparation for answering questions on details of a selection. Sometimes the answer can be written for seat work.

3. Use the review exercises at the close of the Parts of the book, as directed. Then, following the suggestions given, make similar exercises for the other parts when desired.

Suggested Auxiliary Material:

Assign the work for a class period by written or printed instructions on the blackboard. Keep a record of how the assignments are completed. At intervals talk over his own record with a child. Blackboard directions might be:

WORK FOR GRADE II

- 1. Take your book and turn to page
- 2. Start to read the story.

3. Go to your teacher with the words you do not know.

4. Read from page to page

(The pages indicated will cover the whole of a poem, a short story, or a part of a long story.)

5. Can you answer the question written in colored chalk?

(The question on the central thought of the selection should have been placed in a colored chalk in a prominent place on the blackboard, and an arrow drawn from 5, to it.)

6. If you cannot answer the question, read the story again.

7. Now write on your paper the hard words of the story.

(The teacher will have listed the class word difficulties on the blackboard, and an arrow should be drawn from 7, to the list.)

8. Ask your teacher if you may help some classmate with the hard words.

9. Read a Library Book, or,

10. Now, do your other Seat Work.

(The teacher will indicate the seat work meant. Vary the exercises daily to maintain interest.)

CHAPTER III

AIDS IN PRESENTING BOOK TWO SELECTIONS

These aids are offered as suggestions. No two teachers, perhaps, will make the same approach, nor follow the same method of presentation.

PART I. HAPPY SCHOOL DAYS

General Note. "Happy School Days" is the introductory Theme of the book, and is intended as a connecting link between the vacation season and school life, creating an atmosphere in which work is thought to be as attractive as play. The whole of Part I consists of one story which, therefore, should be read as a unit, breaking it into as many lessons as are deemed necessary by the teacher.

As its vocabulary is simple and the narrative direct, neither content nor word difficulties will prevent the child from being well launched in his new book before he realizes it. Any word difficulties should be conquered in class work devoted to phonetic practice, as described in the preceding sections of this Manual.

General Procedure in teaching a prose selection will be found under "The Presentation of a Prose Selection" (See Chapter IV, Section I, of this Manual), and should be followed when teaching Part I. In the same section of the Manual will be found suggestions for teaching poetical selections, which will be helpful in presenting the introductory poems of Part I.

1. *Singing Time*

Direct the children to look at the picture and then read the poem. Now, by questions, bring out the central thought, which is the boy's happiness.

What makes you think he is happy? What do you do when you are happy? Were you happy when you wakened this morning? Why? Tell one reason why you like school to begin again.

If the children do not bring out the idea that it is because they have a new book, ask them if the new book adds to their happiness. Memorize the poem.

2. *Very Nearly!*

The teacher might read the little poem to the class, the children following the words in their books. Next, the children will close their books and she will read the poem once again. Then follow with questions and comments on the poem:

Who are the little people we have been reading about? Did you ever see a fairy? Where do they usually live? (Expect the answer: Fairies usually live in the woods.) Where do you suppose they play? (Expect the answer: They play among the trees.)

Continue with: Now, I am going to tell you where they like to play most of all—in a fairy ring in a glade. A glade is the open grassy space lying between trees in the woods. Very often we find little hollowed-out or low places in a glade and around these hollows tall grass grows. These hollows will have been little pools early in the spring, and the tall grass shows where the edges of the pools have been. In the summer, when the little pools are dried up and carpeted with grass, the fairies love to dance there. The tall grass serves as a fence. These dried-up pools or hollows are called fairy rings.

To emphasize the new ideas "glade" and "broad green rings" found in the poem, the teacher should

write these words on the blackboard and draw the children's attention to them. Then have the class open their books and the teacher, or a child, will read the poem once again, the children following in their books as before.

Next have the children close their books and visualize the picture in the poem—a hollow oak tree in the woods—a child hidden behind it—a grassy glade lying beyond the oak—some fairy rings in the glade. Have the children close their eyes and imagine that they are the child. Then have members of the class come forward, and describe the fairies they would like to have seen “a-dancing” in “their broad green rings.”

NOTE: As this little poem is only meant to give atmosphere to the story which follows, it may be read by individual members of the class, or not, as the teacher decides. Later the teacher may find that the children have memorized the poem voluntarily.

3. *The Lonesome Fairies*

After the children have read the story through silently, let them turn back to the Frontispiece and discuss it.

What are the fairies in the picture doing? While sleeping what happens? Have a short talk about dreams.

Now have the following questions answered by reading from the book:

When the sun came up what did he see on the beach? In what month did this happen? What did the fairies dream? How did they first try to find out if their dreams had come true? What was Minnie's plan about the dream? How did they follow the plan?

All answers should be given in complete sentences.

Next, have three children come forward, two being the fairies, and one reading the connecting lines.

Test the class by asking, How did the fairies show that they believed in their dream?

Direct the children as a "Follow-up Exercise" to draw, and name their drawings,—of a shell; of the smiling sun; of two fairies; and of the twins, Milly and Billy.

4. *The Search for the School*

In this selection the teacher will keep in mind the central thought of the story, which is the persistence of the fairies.

After the children have read the story silently, ask these questions, to be answered by reading from the book:

Where did Minnie think she would find the children? What does a fairy think a school looks like? What did the fairies see in the town? What did they decide about the first building? What did they find out about the second building? How did they know the school?

Have children describe their own school building.

Follow-up Exercise: Choose children to make a church, a hospital and a school on the sand table, while the others draw them on papers at their seats, or build them with blocks.

5. *The Twins in School*

After the children have read the story, have them point out the ways in which the school in the book was opened. Was it in a similar manner to our own? Then have them answer questions on the story with or without the books:

What was Minnie's second plan? What did they see in the first room? What did they see in the second room? What were the twins doing in school when the fairies first saw them?

The teacher reads the song.

Dramatize Billy and Miss Brown's dialogue.

Follow-up Exercises: Teach the song in the music period, and have the children memorize the Stevenson poem.

6. *The Fairies' Return*

The central thought of this selection is contained in the last two lines, and the first question after the reading of the story should be: What did the sun know that the fairies did not know? Read the last lines to the children, then ask, Who can read the parts which tell that the children liked to work? As this portion of the story is short, many children will wish to read the whole of it. Try to have them modulate their voices suitably, to illustrate the voices of each person who is supposed to be speaking.

Follow-up Exercise: Dramatize the story. Some one can be the sun and recite the last two lines.

7. *The Sandman*

Preliminary Exercise: During the morning health talk, comment on the necessity of sleep, and how one's eyes feel when sleepy. By questioning get from the children the name of the old man who is supposed to put sand in our eyes.

In closing the health talk, draw from the children the information that there is a poem in their book about "The Sandman." If possible, assign the silent reading of the poem immediately after the preliminary exercise.

Begin the Reading Lesson by asking: Who is the Sandman? What time of day does he appear? What does he carry? What is in his bag? What song does he sing as he throws his dust? Have the poem read as a rhythmic narrative.

Follow-up Exercises: Let the children dramatize the poem in pantomime, but allow the Sandman to say or sing his lines. Draw a picture of the Sandman, his bag, also the sleepy children.

PART II. OLD TALES

General Note. The children are introduced here to the old classics through Æsop's Fables. A brief outline of the life of Æsop should precede the stories.

Æsop was a little slave boy who grew to be a very wise man. He was freed because of his wise sayings and his good deeds. The King took him into his Court and honored him with money and fine robes. The people loved his stories for many years, and each story has something worth remembering. But in his old age he angered some one by his stories and he was put to death. Some wise people remembered his stories and wrote them down. Are we not fortunate to have them now?

1. *The Lion and the Mouse*

After the first silent reading of the tale, have the children discuss a hunter's net or trap. Lead someone to propose that he will make one of rope or crepe paper for the next day. Have three children at a time come forward to read the story, one being the little mouse, one the lion, and one the story-teller. Ask the children to choose the best readers from each group of three.

Follow-up Exercise: Next day, using the net which is brought in, have the story dramatized. The first performers should be the best readers chosen the day before. Many groups of three should perform, and the best ones might be allowed to visit another classroom to perform there, or may play it on

Visitors' Day. Also have some one model the lion and the mouse to demonstrate their relative sizes.

2. *The Crow and the Pitcher*

Before having the children read this tale, place a water pitcher, or a jar (preferably a glass one), at the front of the room where all can see it. Have only a little water in the pitcher, and some pebbles near by. After the children have read the story, direct them to close their books. Then ask someone to be the crow, and see if he can make the water rise in the pitcher. Have someone read the part of the lesson which tells how the water comes up. Have one pupil read the whole story, and another re-tell it without the book. Continue this exercise until the children are sure of the story.

Follow-up Exercises: In the story-telling period have the story re-told. Allow the story-teller to have the pebbles and the pitcher and, as the story proceeds, to demonstrate how the water rose in the pitcher. Have the central thought, as expressed by the crow, repeated in the memorization period. "Pebble by pebble the water will rise to the top. I shall keep on working."

3. *Belling the Cat*

After the tale has been read, have the children close their books and discuss why the mice ran to their holes. Discuss the fear of large animals in people generally, or in the pupils themselves. Then have the tale read according to these suggestions:

Read the part which tells about the old farmhouse, and the good things in it. Read the part which tells about who liked these good things, and how many were there to eat them. Read the part which tells about who it was Grandfather Mouse saw, who would spoil the mouse's fun. Read all about the meeting of the mice. Read what the middle mouse asked, and what happened then.

Follow-up Exercises: Now have the story retold according to the above question plan. Dramatize the meeting. Draw the mice family having the illustrations show the number at the meeting.

5. *The Hare and the Tortoise*

Procedure for this selection is described in detail in "The Presentation of a Prose Selection," Chapter V.

6. *The Honest Woodman*

Since this is the most difficult of the tales, more than one supervised study period may be necessary in which to clear up the word and phrase difficulties.

The probable vocabulary difficulties will include the following words: Mercury, honest, thought, bottom, starve, trouble, earn, golden, shining, pleased, truthful, hurried, toward.

In presenting the tale the teacher should have the central thought, the reward of honesty, clearly in mind, and emphasize it at the end. After the vocabulary difficulties are removed, the story should be read again and the answers to the following questions given by reading from the book:

When the woodman lost his axe, how did he feel? Who came to listen to his story? What did the Woodman tell Mercury? What did Mercury do? How did the Woodman get his own axe? What did the Woodman do and say after he got his axe? What did the second Woodman do? How did Mercury treat him? Now close the books and answer this question (on the central thought): Did the honest man receive a reward?

Follow-Up Exercises: Dramatize the story. In the story-telling period have the story retold, in seven parts: (1) The lost axe. (2) Mercury appears. (3) The golden axe. (4) The silver axe. (5) The axe is found. (6) The gifts. (7) The dishonest Woodman and Mercury. Have the children cut out and color the three axes, or model them in plasticine or clay.

7. *The Little Pine Tree*

As soon as the story has been read through for comprehension, allow the children to dramatize it, following the plan outlined in "General Procedure in Dramatization," Chapter II.

Follow-up Exercises: (1) Perfect the dramatization until several sets of players can take the parts with ease and enjoyment. (2) Draw the pine tree in all its changed forms. (3) Emphasize the central thought of the tale, incidentally, during the lesson on manners and morals,—“To wish to be like others is foolish—it is better to be ourselves.” (4) Supplementary to this lesson should be a discussion on trees of the neighborhood, the teacher to decide whether before or after the reading lesson. Leaves of the different trees may be brought in and drawn. Ask the children which tree they would prefer to be and why. (5) In the story-telling period, have the children tell the story of Pine Tree in their own words.

PART III. THE LAND OF MAKE BELIEVE

General Note. Children love the unreal or fanciful as found in jingles. Nursery rhymes will be familiar to them already. Now they are going to read fanciful verses for themselves.

The teacher will note, however, that Part II should not be taught as a Unit of reading. Each poem should be taken incidentally as suggested in Chapter II of this Manual.

1. *Splish-Splash*

This is just a rhyme for recreation. It contains no word difficulties, and can stand many repetitions. Each time it is read the children will add something more to their mental picture of the amusing situation. There is no need to ask the children to memorize the

poem, for they will do so, more or less accurately, after three repetitions.

2. *The Apple Tree*

Who has seen an apple tree? Discuss its appearance in the spring; in summer with green apples hidden among the leaves; in autumn.

Have the children read the first two lines, and decide the time of year in which the poem was written. How did you decide?

Have the poem read, first by a fluent reader, then by several others. Memorize.

Follow-up Exercise: Using crayons, draw the apple tree in the four seasons of the year.

3. *The Little Elf*

Discuss fairies. Ask the children to give, in their own words, the question asked of the elf by the child. Write the question out on the blackboard. Now ask for the elf's answer, reading from the book. Write the answer on the blackboard, too. Have the question, and answer, given by two children, read from the blackboard. Discuss with the class the fact that we have fairly accurate measurements which tell us how tall a child should be, according to his age; also, how much he should weigh. Perhaps they have the same records in Fairyland. What would lead us to believe this? (Answer—last two lines.) Have children memorize the poem if it appeals to them.

Follow-up Exercise: Draw a picture of a field of orange-lilies and place a little elf and a child among them. Print the last two lines below the picture.

4. *Twinkle, Twinkle, Little Star*

The teacher will read this poem aloud first, without any introduction other than its name, and a reference to the illustration. She will read it twice at least, the first time to the children while their books remain closed, the second time with the children following the lines in their books.

Now discuss stars with the children, having them give their own ideas, and also those from the poem.

Use this poem for choral reading.

At a later period have a vocabulary drill, and then use the poem for memorization.

Follow-up Exercises: Use poem for choral reading or as a song. The usual air is:

d d s s		l l s -		f f m m		r r d -		twice
s s f f		m m r -		s s f f		m m r -		once
d d s s		l l s -		f f m m		r r d -		once

5. *The Rain*

Have the children read the poem silently, then answer the following questions, reading from the book:

Why did the duck like the rain? Who can draw on the blackboard the duck's footprints? Why did the brook like the rain? Why did Ted like the rain?

Follow-up Exercises: Draw all the things used when it rains—raincoat, high-topped boots, umbrella, rubbers, rain-hat, etc. Have each child draw a picture of himself as he likes to be dressed for the rain. Dramatize the story.

6. *If You Meet a Fairy*

As suggested under "Sequence of the Ten Themes" of this book (Chapter I) a selection should be taught when it will supplement some topic uppermost in

the mind of the child, therefore the psychological time for teaching this selection would be immediately after Part I has been read.

The teacher should read the poem to the class first, then have it read by several of the fluent readers. The children will enjoy many repetitions of it. Next close the books, and list on the blackboard the things one should do when a fairy comes to visit: (1) Play with her. (2) Show her round the garden. (3) Show her round the house. (4) Show her through the kitchen. (5) Give her a present wrapped in silver paper and ribbons. (6) Talk to her nicely. Exact all answers to be in complete sentences.

Follow-up Exercises: Teach the lesson as a memory gem, first asking those who know it, as a result of the many repetitions, to repeat it for you. Those who know it should be allowed to occupy themselves in some other way, and the poem taught as a memory gem to the remainder of the class.

Draw the attention of the children to the name of the author. Have them find more of her poems in the book, by using the Table of Contents. If they are enthusiastic about her poems in Book II, have them read (and direct them to read to themselves) from the Rose Fyleman books in the library. Try to leave "Fairies in Canada" until winter time, but be guided by the children's enthusiasm.

7. Hop-Scotch

Preliminary Exercise: If the children do not know how to play Hop-Scotch, teach them the game.

This is a springtime poem, and should be reserved as a lesson for that season of the year. When taking it

up with the class, have it read by many children. Then have it read in chorus. Now close books, marking the page with a book-marker. Instruct the children to repeat the poem without the books, in unison, until they come to a word or line which they cannot remember. Open the book when they cannot remember and read while the others recite. The children who do not have to open their books should come forward and give the poem as choral-reading.

Follow-up Exercise: Draw a Hop-Scotch square on paper. Have the child who draws the best one repeat it on the blackboard.

8. *The Sleepy Man*

The procedure for this poem is given in detail in "The Presentation of a Poetical Selection," Chapter V.

10. *The Land of Counterpane*

Preliminary Exercise: From a study of the Table of Contents, the children's attention should be drawn to the number of poems by Robert Louis Stevenson to be found in Book II—six in all. Perhaps these might be listed on the blackboard to impress them upon the children's minds. A brief outline of his life as a child should be given since it forms the background, for this particular poem: a sickly little boy much in bed; a kind, understanding and devoted nurse who reads him many stories; his many toys; his great imagination. He writes of his childish memories, when he grows up, in a book for small boys and girls, *The Child's Garden of Verse*.

When the time to study the poem comes the teacher will read it first, then instruct the class to read it

through once silently. Have them find a page on which there is an illustration to suit this poem (Page viii of the Contents).

The teacher will read it again. Then, by use of questions, have the children read stanza by stanza, as answers to the questions. What kept the little boy happy when he was ill in bed? What kept him happy for an hour or so each day? What did he form with his toy-ships, and what with his toy-trees and -houses? Who was the giant, and what did he see before him on the bed? (The wrinkled counterpane, of course, made the hills and plains of the poem.) Finally, have the poem read through, as a choral reading, using the books.

Follow-up Exercises: Teach this poem as a memory poem. Use the plan under "Hop-Scotch," or some similar plan. The children may draw pictures of Robert Louis Stevenson's toys on one paper, and pictures of their own toys on another paper. Compare them. We should expect to find many new kinds of toys in the picture representing the toys of to-day.

PART IV. ANIMAL STORIES

General Note. Children delight in stories about animals. In this part there are four stories, three of domestic animals, the cat, the dog, and the horse, and one of a bear. All the stories bring out the qualities in the animals which resemble those of the human. As the animal stories in this Part are intended to emphasize the similarity between human beings and animals, the teacher will need to keep the central thought of each selection firmly in mind while teaching.

1. *The Child and the Star*

The central thought to be borne in mind is, that the dog had the same sense of protection as human beings toward a small child. After the children have read

the story, close the books and reconstruct by asking the following questions. Every answer should be a complete sentence.

What did the little boy want from the sky? What was he going to do with it? How was he going to get the star from the sky? Who went with him to protect him? How did the dog bring him back to his mother? For whom did he want the star?

Now have the story read under four headings: (1) The child's wish. (2) The red star. (3) The journey to get the star. (4) Don takes the child home.

Follow-up Exercise: In story-telling period, have other stories told about dogs saving human beings.

2. *Mrs. Tabby Grey*

The central thoughts to be kept in mind are: the mother cat's anxiety for her kitten; human beings wish their children to live in comfortable homes, too.

After the children have read the story silently, have them answer the following questions while their books are closed:

Where did Mrs. Tabby Grey and her children live? Where did Mrs. Tabby Grey go every day? What did she like at the house? Where, in the house, did she decide to put her kittens? Which kitten did she take first? How did she carry it? (Discuss the cat's method of carrying kittens.) What did she find had happened to the trunk when she arrived after her second trip? Who came to help Mrs. Tabby Grey open the trunk? What did the lady of the house find in the trunk? Who took the kittens back to the barn?

Now have the story read under the following headings: (1) Mrs. Tabby Grey discovers a new home for her kittens. (2) The kittens are told of the new home. (3) Grey kitten goes to the new home. (4) The closed

trunk. (5) The Lady of the House tries to find out Mrs. Tabby's trouble. (6) Back to the old home again.

Ask this question on the central thought of the story: Which place did Mrs. Tabby Grey find the more comfortable for her kittens?

Follow-up Exercise: In plasticine or clay, model a cat carrying a kitten.

3. *The Magic Word*

Preliminary Exercises: (1) Teach the following verse as a memory gem:

Hearts like doors will ope with ease
To very, very little keys;
And don't forget that two are these,
"I thank you, sir," and "If you please."

(2) Discuss during nature period the horse and its characteristics, and, if possible, have the reading lesson on this selection follow immediately after the nature lesson. As suggested previously in this Manual, lead the children to say which lesson should follow the study of the horse. Long before this they will have discovered that there is a lesson in their books about a horse.

Direct them to read the selection in their supervised study period, to find out which is the magic word.

Let the first questions be: Who can tell us the magic word now? Who can recite for us a verse which says the same thing? Next ask: How did the boy in the story use the Magic Word? How did it help? Now, have some child explain why the horse really did move.

Have the story read under the following headings: (1) The horse that would not go. (2) The helpful

man. (3) The horse moves. (4) The secret in the use of the word.

Follow-up Exercises: Read story to another Class, or re-read it to be ready for Visitors' Day. Draw the horse and cart.

4. *The Tortoise*

A little poem to be linked up with "The Hare and the Tortoise" (Part Two, "Old Tales"). The children will memorize it readily, as it is "a jingle or joke, for little folk."

5. *Naughty Baby Bruin*

Preliminary Exercise: Discuss a park in the city, with particular reference to the animals. Model a park on the sand-table. Put a plasticine bear and her cub in a pit.

Have the lesson read through silently to the end of the lesson. Close the books and discuss the story, then have the books reopened and used in answering the following questions:

Where did Mrs. Bruin and her Baby live? Where did they stay all winter? When did they come out? Why was Mother Bruin afraid to allow little Baby Bruin to go into the pit? What caused Mother Bruin to decide to leave the den? How did the children greet the bears? What did Baby Bruin do when he came out the first time? What did the mother do? What did the naughty little bear do next? What did the mother do? What did he do the third time? Where did Baby bear have to go then?

During this study of the selection the teacher will have had in mind its central thought which is, the ways in which bears behave as people do. As a conclusion, ask this question: Would a mother ever need to treat a small child as Mrs. Bruin treated her child?

Follow-up Exercises: Read the story to another class. Dramatize the story. Draw the bears in their pit.

6. *Told to the World*

After the poem has been read silently, have it read aloud by the class, stanza by stanza, directed as follows:

Read the verse about:

1. The fishes in the brook;
2. The tree spiders;
3. The animals in the ditch;
4. The insects on the ground.

Or, have each child read the stanza which tells about his or her favorite insect or animal.

Comment during the lesson that little insects belong to the animal kingdom, and lead the class in discovering why this poem should be included in Part V, "Animal Tales."

Follow-up Exercises: Have the children help list on the blackboard the living things named in the poem: (1) fishes; (2) ants; (3) insects; (4) tree-spiders; (5) beetles; (6) toads; (7) frogs; (8) water-rats. Draw the pictures of these.

Memorize the first stanza, and the one which tells of a favorite insect or animal.

7. *What the Flower Said*

A little poem to be enjoyed and read with expression—very useful as a test in oral expression. Before reading be sure the children know the meaning of the word "grubs."

Follow-up Exercise: Draw or cut out the flower, the hen.

8. *Be Kind*

A little poem which the children should memorize, and which will bear repetition at frequent intervals throughout the year when the occasion demands.

"Meat" in the third verse means "food." In the same verse, if "along" seems unusual substitute a

phrase such as "along the walk," or "along the fence," when reading to the class.

PART V. LOVELY MOTHER EARTH

General Note: In this Part, nature is introduced to the child in the form he likes best—the fanciful. He will have observed many facts about nature from his contact with the great out-of-doors, and he will have had little fancies, too. New ones presented to him in short poems will stimulate his imagination and give him pleasure.

The selections should not be taught consecutively, but only when some phase of nature has come under the observation of the children or teacher.

1. *Hymn of Praise*

The teacher and class will read and study this poem together. The teacher will try to get from the class their idea of what a hymn is, or will supply the simple explanation that—a hymn is a song of praise, and, in this case, it is a song of praise to God for the lovely things we have about us. The teacher might read the first verse and have the other verses read by the class, or by two children of the class. Now write on the blackboard:

WE PRAISE GOD FOR

1. "All things bright and beautiful." Under this line write the names of the things in the world which illustrate the line, such as flowers, birds, fruit, etc.

2. "All creatures great and small." Great—horses, cows, camels, elephants, etc. Small—birds, butterflies, fish, etc. (Comment on their use to man.)

3. "All things wise and wonderful." Wise—electricity, steam, radio, music, books. Wonderful—rivers, mountains, sun, moon and stars.

Now change the title on the blackboard to:

WE THANK GOD FOR:

Have poem read as a choral reading.

Follow-up Exercises: Teach the poem as a memory poem. Have the children draw some of the beautiful and wonderful things in the world.

2. *Good Morning*

A selection for recreation to be enjoyed by many repetitions.

Follow-up Exercise: Use as a memory gem on bright mornings.

3. *The Moon*

A poem to be enjoyed as a little dramatization exercise—one child reading the first verse, and another child reading the moon's reply. The children will enjoy many repetitions of this exercise.

Follow-up Exercise: Draw the moon in the sky, and below draw the pretty things she saw as she sailed through the sky.

4. *Butterflies*

This is a poem for summertime. The best effect will be produced by the teacher reading it first. Then have many children read or recite the first line, giving the airy effect of the flying butterflies. This is another poem which will be enjoyed by repetition.

Follow-up Exercises: Draw butterflies of the colors named in the poem. Write under your picture all of the words in the poem which tell us how the butterflies move. (Teacher should expect these words—flittering, fluttering, floating, dancing, playing.

5. *The Little Seed*

Preliminary Exercise: Have the children bring seeds and start them growing, in sand or water, in the classroom window.

This is a spring poem to be enjoyed by many repetitions, and as a choral reading.

Follow-up Exercise: After a little plant has been observed, have the class draw several colored leaves, or sprouted seeds with rootlets.

6. *Rain*

After the first reading, use it as a choral reading.

Follow-up Exercise: Draw pictures of all the things named in the poem on which the rain falls.

7. *The Rainbow*

This is to be read after a rainbow has been seen. When the teacher has read the first few lines to the class, have the children lay their heads on the desks and picture: *first*, the boats on the water, *second*, the floating cloud in the sky. Have them describe their mental pictures. Let the children decide which they consider to be the prettier picture, boats or clouds.

Read the rest of the poem, and comment on the two kinds of bridges.

The children will love to read and re-read this poem.

Follow-up Exercises: Draw a boat on the river under a bridge. Draw a rainbow using the seven colors. Learn to name these colors in correct order.

8. *Little Jack Frost*

A poem for autumn—after the first heavy frost. Before the children study this poem the teacher will read it with the class, commenting as she reads: “This is a poem about Jack Frost.” (Reads first

verse, children following.) "You will notice that he has come down from the north to play at freezing. I think he came down too soon, so he ran away up the hill until the right time for him to appear. Up on the hill he watches the moon." (All read second and third lines.) "Notice that he is laughing. Why?" "Yes, because he knows he will play a trick. Now, we shall read the next verse." (Teacher reads second verse.) "What does he do? Yes, he waits on the hillside till the leaves begin to fade. Now down he runs, and hear what he does next!" (Read third verse.) "Now the flowers are dead, but let us read on, for he does more frosty tricks." (Read fourth verse.) "Let us read to find out what happens to him by and by." (Read first line of verse five.) "Ah, Spring has come now at Dame Nature's call!" (Read to the end of poem.) "Who frightens Jack Frost away?"

"Did you notice that he pouts, because he thinks he will have to go? Then he is glad to go. Why?" "Yes, no one wishes to be scorched!"

Have the children read the poem to themselves. Later, have the lesson read in answer to questions suggested by comments above, or under the following headings: (1) Jack Frost on the hill. (2) Jack Frost and the flowers. (3) Jack Frost's trip round and round. (4) Jack Frost and Springtime.

Follow-up Exercise: Draw and color the leaves as they are after Jack Frost's first visit.

9. Sparrows

A little poem for individual reading and memorization.

Follow-up Exercise: Draw a picture of a sparrow and write or print this poem below it.

10. *Snow*

To be read when the first snow falls. After the children have read the poem silently, have two children at a time dramatize it—one being a child, the other a snowflake. Memorize the poem.

Follow-up Exercise: Use this poem on snowy days as a memory gem. Draw or cut snowflake shapes.

11. *Bumble-Bee and Clover*

A summertime poem. Have the poem read by a group of three, one to read the first two lines, and the others to be the clover and the bumble-bee. After several groups have read the poem, the class will have memorized it.

Follow-up Exercises: Draw and cut out the bumble-bee and the clover, or a stated number of bees and clover blossoms.

12. *Daffodil*

A little poem with which to greet the first daffodils of the season. Read to enjoy.

Follow-up Exercise: Draw or cut out a bouquet of daffodils, and a vase to place them in.

13. *Baby Stars*

A poem for dandelion time in the early spring. After the poem has been read, discuss it with the class, and have it read under these headings:

1. The dandelions left alone—why?
2. Their likeness to baby stars—why?
3. If baby stars, how did they come down?
4. The baby stars' resting place during day—where?

Follow-up Exercise: Draw and color a field of dandelions.

14. *The Robin*

A springtime poem, to be read and enjoyed.

Follow-up Exercises: Draw two pictures,—

1. The robin and the child's father, with the robin on a twig.
2. With the robin on a stone.

15. *The Oriole*

A springtime poem. To be read before "The Easter Bunny" story, Part Eight.

Follow-up Exercises: Draw and color an oriole and its nest. (Note in Book II.) Learn to weave with paper as an oriole weaves its nest.

PART VI. NEAR AND FAR

General Note. As the title of this part suggests, its objective is to lead the child's thoughts into wider fields. During the first years of his life, a child lives and thinks in a comparatively small circle—his home first, then his home plus the school. Now we are to extend his horizon by giving him a general view of his own surroundings, city or rural, a glimpse into the past of his own land, and by opening his mind to the fact that his life and the lives of people in distant lands are linked closely together.

1. *The Sun's Travels*

Preliminary Exercise: In the nature-study period discuss the sun and its helpfulness to man, stressing the fact that it never sleeps. Have the poem read silently.

In reading lesson period have the poem read stanza by stanza and discussed, telling the children it was written by someone who lived in Scotland, and that

he was thinking of the sun shining on children far away. The first stanza will be easily understood, but perhaps the others should be changed, after stating that Hindoos as well as our American Indians are called Indians. Make an explanatory rhyme thus:

While here at home, *In England* gay,
We round the sunny garden play.
(etc., etc., same as original).

When *in England*, I rise from tea,
Day dawns *in Canada* you see;
(etc., etc., same as original).

NOTE: This parody should not be emphasized in any way.

Reference to the Empire broadcast on Christmas will help the children to understand the difference in time.

Now have the poem read under these headings.
(1) What the sun is doing while we sleep. (2) What the children of India do while English children play. (3) What we in Canada are doing while the English children have tea (London and Central Canada, six hours difference.)

Follow-up Exercise: Have a written completion exercise, such as: Fill in the correct words from the list below: travels, sleep, luncheon, asleep, back, sleeping.

When I am asleep the sun ____.

When I wake up the sun is ____ again.

When English children play, Indian children ____.

When Canadian children awake English children have had ____.

When I am playing in the afternoon, English children are ____.

2. *Skippy Squirrel Learns the Directions*

For the oral reading lesson, have the story read in

answer to these questions. (Perhaps the questions should be written on the blackboard.)

On which side of the wood was Skippy's house? What work do squirrels do in the autumn? Why did his mother wish Skippy to know the directions? How did Mrs. Gray Squirrel teach him "East"? What direction did Skippy ask Grandpa Rabbit to teach him? What verse tells us Grandpa Rabbit's secret?

Follow-up Exercises: Have the children memorize the verse, and stand as the little squirrel did. Dramatize the story. Make cut-outs of the animals in the story, naming each.

3. *On the Farm*

Preliminary Exercises: Discuss letter-writing, in composition period, and have a letter composed by the class inviting a boy to spend two weeks on the farm. Write the letter on the blackboard and have it copied.

Introduce the reading by referring to the letter which has been copied. Notice that this story is in the form of a letter. Discuss farm life. Now have Bill's letter read from the book, in answer to these questions:

How did Bill like the farm? What was his cousin's name? Name the boy's ponies. Name the days on which the boys went for the mail. Why did Bill think Fred's pigs would win the prize? What trip was added to the prize? Tell what the family on the farm did on Sunday morning. What did Molly do every day? What two things of the city did Bill miss at night while on the farm? Who was little Molly?

Follow-up Exercises: Model a farm on the sand board, or make a booklet of farm animals, each child contributing one page.

4. *In the City*

Careful study will be necessary on the part of the children in preparation for this story. Perhaps there should be a vocabulary drill period in which the

whole class takes part. The drill may be taken in conjunction with the story in the book, or the difficult words may be placed in new sentences. The following are the probable vocabulary difficulties:

Buffalo, machine, moving-stairs, escalators, Parliament Buildings, ceiling, electric lights, ski-ing, toboggan, pavement, Agricultural College, clerks.

Read and discuss the lesson in answer to the following questions:

Why did Fred go to the city? How many farm boys won prizes? What is a "yell"? Why were the bronze buffalo in the halls of the Parliament Buildings? Name some of the things the boys saw at the Agricultural College. What is taught in an agricultural college? What did Fred wish his father had for use on the farm? What are moving stairs called? Tell about the ceiling of the Picture Theatre. Tell about Fred's trip to the Park. What were the things Fred missed when in the City.

Follow-up Exercises: Teacher and class together, prepare a "Yell" for the farm boys. Have the children draw the Picture Theatre. Draw the ski-jump and the toboggan slide.

5. *Long Ago*

This will be the child's first history lesson, and everything should be done to foster the enthusiasm which the child brings to this lesson. After the child has read it, in the study period, he will be anxious to tell what he has learned, therefore much time will have to be spent in discussion of the lesson.

The illustrations should be admired and discussed as well. Give the children the completion exercise below to test the information they have gained by their own reading of this lesson. This exercise may be written on the blackboard, or hectographed on individual sheets.

Fill in the blanks with the correct words: skins, camp-fires, feathers, no, board, bows and arrows, forest, Indians, trees.

Only —— lived here long ago.

There were —— towns and cities here then.

A —— stood around the wigwams.

The Indians wore bright ——.

They had —— and —— to shoot with.

They hid behind ——.

At night they made —— ——.

The Indian baby —— in a tree.

Its cradle was made of —— and ——.

Those who cannot complete the exercise readily should read the story orally.

Follow-up Exercises: Have an Indian project, such as a sand-table model of an Indian camp. Let each child make an Indian booklet, or make a class booklet, each contributing.

6. *Hiawatha's Brothers* (Hī-ă-wah'-thă)

Study and discussion of this poem will follow the last selection in natural sequence. The following questions will help in the discussion of the poem:

How did Hiawatha learn the birds' language and their names? How could he talk to them? What were the birds' secrets? When did he think of the birds as chickens? (They ate from his hand.) Name the four animals Hiawatha knew best. What did he know about the beavers, the squirrels, the reindeer, and the rabbits? Why did he call the animals his brothers? (He loved them.)

Follow-up Exercises: This is a good poem for choral reading. Continue the project on an Indian Camp, or the booklet, adding animals and birds.

7. *Where Go the Boats?*

First make certain that the children note the author's name. Question them about him.

Each verse of this little poem contains a picture,

and, by discussion, each picture should be impressed upon the child's mind. *Picture 1.* River travelling over wet sand, giving a brownish shade to the water; golden sand; river bank; green trees higher up. *Picture 2.* Leaves floating on water; foam dashing into castle shapes; little paper boats bobbing up and down on the water. *Picture 3.* A mill, and a valley at the bend of the river. *Picture 4.* Children on a sandy river bank drawing in the paper boats which children at a distance have made.

The last picture is the climax, and gives the reason for having this poem in Part Six. Let each child imagine that he has sent a boat down the river, and describe for the class the child who draws his boat out of the water. Emphasize the thought that the river binds children to children. The words "*Other little children*" become the loveliest words in the poem.

8. *The Deep Hole.* (A Good Will Day exercise):

Preliminary Exercises: During the morning talk discuss the shape of the earth and examine a globe. Mark the place of the school on the globe. In another morning talk discuss tides. Refer to the first poem, Part One, "Down Beside the Sea."

Have a Canadian boy and his spade modelled in plasticine; an Indian boy and his spade, too.

When the reading lesson period comes, have the children read the poem silently, then close their books. Bring the globe before the class, and place the plasticine figure of the Canadian boy on the spot marked for the school. Stand the other boy on India.

Now have the children see what the little boy thought might happen, if the hole he dug were not filled with sand again before he went to tea. Then open books, and have the poem read with the models before the class. The children will enjoy many repetitions of this poem.

PART VII. THE WORKADAY WORLD

General Note. Part VII has for its objective the enlargement of the child's social vision, that is, the selections are intended to reveal to the child his dependence on all workers, upon Nature, and upon God, for what he unthinkingly accepts each day.

As it is a part with a purpose, careful content-reading is expected.

1. *The Story the Milk Told Me*

The method of presenting this selection is given in full in Chapter IV.

Follow-up Exercises: Make a booklet containing cut-outs of all the people mentioned in the story, as well as the animal which produces the milk for us. Let the children pretend that they are one of the workers and tell the story of their daily work. Dramatize the story.

2. *The Cow*

The last selection makes a perfect setting for this poem. Discuss and have the poem read, stanza by stanza, then use it as choral reading. Also add it to the memory gem list.

Follow-up Exercise: Cut out and color a cow like the one in the poem. Place her in a grassy meadow with many flowers about her. Cut out another cow, color her like one you have seen, and place her in the meadow also.

Written exercises on the cow and what the cow gives us.

The cow eats _____. The grass helps to make _____. The cow gives us _____. From milk we make _____. From cream we make _____.

3. *The Nice Brown Bun* (A lesson for Thanksgiving Day):

Have this story dramatized after its first reading. Use books at first, but do without them as soon as possible.

Follow-up Exercise: Make a class booklet showing the little boy talking to his mother, to the baker, to the miller, etc. Print "Thank You, Mother," under the first picture, "Thank You, Mr. Baker," under the next picture, and repeat under the others, inserting the correct name. Picture the boy with bowed head at the last.

4. *Frogs at School*

A little poem for enjoyment, but with a life lesson in it. Memorize poem.

Follow-up Exercise: Draw the twenty green frogs. Print below the picture,

"We must be in time," said they,
First we study, then we play."

Cut out and dress one frog. Make a school bag for him.

5. *Peter Learns a Lesson*

The teacher will bear in mind the central thought of this story—our dependence upon farm products.

Discuss the following questions, and read the answers from the book:

Where did Peter live? What did he like to do? Tell all the things Peter did on the day his father went to town. What did he wish when night came? What was his mother's reply? How did Peter fasten up his window? What did Peter dream that his mother gave him for lunch? Why did

he lose these things, the egg, the bottle of milk, his cap and sweater? Why did the apple, the bread and the cake leave his bag when he bumped into the apple tree? Of what is a school built? Why did it fall down when he spoke to the apple tree? What bang did Peter really hear? Read the sentence which tells us that Peter had learned his lesson.

Follow-up Exercise: Discuss what we get from the farm, and write and complete these sentences:

Hens give us ——. Sheep give us ——. Cows give us ——. Trees give us ——. My breakfast egg came from a ——. My mitts came from a ——. My cream came from a ——. My house came from a ——. My tomatoes came from a ——.

6. *The New Tire*

The thought to be brought out in this story is, our dependence upon another country for an everyday essential.

Have the story read through by several children, each reading the words of one character, the connecting lines being read by the teacher or a fluent reader.

Now have the children help in making a list, on the blackboard, of all the people to whom the little boy spoke before he received the rubber for the new tire. What gave him the rubber? Where do rubber trees grow?

Follow-up Exercises: Dramatize the story. Have the child help in tracing any products to their source across the sea, e.g., silk, rice, tea, etc. Have them find a story similar to this in a library book. No doubt they will find "The Little Gray Pony" in *Mother Stories*, by Maud Lindsay.

7. *The Four Helpers*

As this selection will have been read in the study period, the children should be able to answer the following questions orally, using complete sentences:

Name the helper which speaks first. Name the second helper. Why did the automobile think he was man's best

helper? Name the third helper. Where can the boat travel that the automobile and train cannot? Why did the aeroplane think it could be the most helpful? Who were the "land-lubbers" and "earth-clingers"?

Next, have the class give the exact words of each of the speakers from the books.

Now give the question asked at the close of the selection.

Take a vote of the class as to which they think is man's best helper.

Follow-up Exercises: Dramatize the story. Model the helpers in plasticine, or draw them.

8. *Star Gold*

Read and discuss the story with the class under these headings: (1) The little girl and her unhappiness. (2) The little girl's gift to the beggar. (3) Her gift to the hungry child. (4) Her gift to the crippled boy. (5) The magic gift for the little girl. Next ask, Why was the little girl helped?

Follow-up Exercises: Draw a picture of the sky at night with the little girl looking at it. Draw a picture of the stars in the grass, and the little girls looking at them.

PART VIII. FESTIVAL DAYS

General Note. Part VIII is another of the sections of the book contributing towards the social education of the child. Its purpose is to acquaint the child with certain traditions surrounding special days or seasons of the year. As most of the selections in this Part emphasize by rhyme or story the folk-lore connected with festival days, the child is introduced to the literary heritage of the race, and incidentally taught

the accepted symbols attached to these days. Again, as in Part VII, his social vision is enlarged.

1. *The Magic Vine*

Just a little poem to be read, enjoyed and memorized as a setting for the next selection.

Follow-up Exercise: Make cut-outs of the pumpkin-vine, a pumpkin, a Jack-o'-Lantern, and a pie. Print "THE MAGIC VINE" below the picture.

2. *Kitty-Cat's Hallowe'en Adventure*

Read and discuss the story according to the following plan, or a similar one:

Name the night on which the story takes place. Why did Kitty-Cat not go into the house when called? What did the little girl wish would happen to Kitty-Cat? Who came to wait with Kitty-Cat upon the roof? Who can go to the black-board and draw the Bat and Kitty-Cat on the roof? What did the Bat tell Kitty-Cat about the old Witch? Where did Kitty-Cat and the Bat go to find the Witch? Describe the old Witch. Who can draw the old Witch on the black-board? What had the Witch lost? Whom did she take in the Black Cat's place? Why did Kitty-Cat fall from the broom? What did she fall upon? What did Kitty-Cat say as she went to sleep?

Follow-up Exercise: Have the children trace, or draw, all the Hallowe'en symbols—witch, bat, black cat, pumpkin, owl and Jack-o'-Lantern.

3. *The Bill of Fare*

When assigning this poem for study, ask the children to write down, when finished, all the things named in the poem for which we should be thankful.

In teaching this poem follow the plan outlined in Chapter IV, Section B, of this Manual. Memorize at least the fourth verse of this poem.

Follow-up Exercises: Have the children make a Thanksgiving poster, by cutting out and coloring the goodies mentioned in

the "Bill of Fare." Also, see the exercise on this poem in the Work Book.

4. *Christmas Everywhere*

Follow the usual plan for presenting a poetical selection, but, to facilitate oral reading, drill carefully the phrases in this selection. For drill write on the blackboard:

People Keep Christmas,—

in lands of fir tree and pine,
in lands of the palm tree and vine,
where snowpeaks stand solemn and white,
where cornfields lie sunny and bright,
where children are hopeful and gay,
where old men are patient and grey,
where peace, like a dove in his flight.

Drill on the above phrases individually and in concert.

Follow-up Exercise: This selection is specially adapted to choral reading.

5. *The Golden Cobwebs*

Use the following questions when reading and discussing this selection:

What Christmas secret did the mother and the Christmas Fairy have? Name all the others who found out the secret. Why had the spiders not seen the tree? Who let the spiders go to see the filled tree? Name the spiders who went? What did the spiders do when they saw the tree? How did the Fairy make the tree beautiful? What do you think the children would do when they saw the tree? How do you like helping to trim your Christmas tree at home?

Follow-up Exercises: Trim a little Christmas tree with decorations made at school—paper lantern, red and green cherries, etc., and place it in the school yard for a birds' Christmas tree. Fill little baskets with crumbs, seeds or grain for the birds.

6. *The New Year*

Introduce the poem by stating that the New Year is always thought of as a very young child. Explain.

Read and memorize the poem.

7. *A Valentine*

People like to tell this story, even though some of it may not be quite true:

St. Valentine, a priest of long ago, who cared for the sick and the sorrowing; loved little children; went to see them when sick. He became too old to go about; was sad because he could not help. People missed him very much; decided to write letters to the sick or sorrowful; people looked for these. Sick children always said, "Father Valentine will write to me." Little children saw the letters; caught the name of the sender; called them "Valentines."

Father Valentine died and, his goodness being remembered, he was made a Saint.

To-day we celebrate his birthday by sending valentines to one another.

8. *The Easter Bunny*

Before the story is read, have the children help you to make a list of the animals which might live on the outskirts of a village. These will be the animals which met together.

Use these questions, or similar ones, when having the class read the story.

Why were the animals and birds so happy? Where did the animals and birds hold their meeting? What did they talk about when they met? Tell about the Wise Old Horse and his plan to make friends with the children. Who was to make the nest? Who were to give the presents? How many kinds of eggs did the birds bring? Name their colors. Who took the eggs to the children? When the children heard about the Easter Bunny, what did they say they would do?

Follow-up Exercises: (1) Model in clay or plasticine all the animals mentioned in the story. Model an orchard on the sand table, and place the animals in it. (2) Draw a picture of Bunny ready for town.

10. *Mother* (A Mother's Day poem):

The central thought of this poem is, that we have only ONE mother. To emphasize this, make two lists on the blackboard, and in each place the correct answer, from the poem.

One
Mother

Hundreds
stars, shells, etc., etc.

This poem is for choral reading first, then to be used as an individual recitation.

A blackboard drill on the following phrases will help the memorization:

In the pretty sky—on the shore together—that go singing by—in the sunny weather—to greet the dawn—in the purple clover—on the lawn—the wide world over.

Follow-up Exercise: Have the children make a pretty card for their Mother, and attach a hectographed copy of this poem.

PART IX. EVERYDAY LIVING

General Note. Safety first and health rules are brought to the child's attention in this Part. The selections stress the fact that care in keeping both types of rules constitutes everyday living. Happiness, as the result, is implied in Section C.

I. SAFETY FIRST

1. *The Little Match*

After reading silently, have the children tell about the Little Match's life under these headings: (1) The match in the box. (2) The free match. (3) The match in the attic. (4) The match in trouble. (5) The match starts a fire. (6) The match's troubles ended. Write headings on the blackboard.

Read the story orally, using the same headings. Read story to another grade.

Follow-up Exercises: Have a discussion on the flashlight. Compare it to the match. Draw a picture of the house before the fire, and after the fire.

2. *The Traffic Man*

Read and memorize the poem. Follow it with the lesson, "Signs and Signals."

3. *Signs and Signals*

Use this selection for a silent reading lesson, to be answered orally.

Follow-up Exercise: Have the children make Safety First posters.

4. *The Oak Tree's Story*

If two children read the poem, each taking a character, the story will be understood at once. Several pairs of children might be asked to do the reading, and the best pair chosen to read on Visitors' Day. It is one of the selections for dramatization.

Follow-up Exercises: Discuss the use of the aeroplane for fighting forest fires. Teach the children the following lines, and have them make a poster with these words printed on it:

A tree will make a million matches,
A match can burn a million trees.

II. HEALTH

1. *Early to Bed*

Read and memorize the poem. Use it for individual and choral reading.

Follow-up Exercise: Have the children illustrate the selection by posters.

2. *Fairy Good-Health's Secret*

For the study period ask the class to read and find out the secret. When reading lesson time comes, have all those who know the secret take papers and draw a picture of the object which contained the secret. Have the others come forward and read the story, according to these suggestions:

Read to find out why Fairyland was all aflutter. Why the Fairy was called Good Health. The part about the Fairy Queen. About the queer little house. Ask all who know the secret now, to run to their seats.

Read the secret. Read about the party in the house. Later have the children who did not read at first, read the story according to the above headings.

Follow-up Exercise: Have the class build a house like Fairy Good Health's, each child supplying some of the materials.

3. *Eight Health Rules*

In a prominent place on the blackboard, place this question, What are the eight health rules? and list the rules in short form below it:

- | | |
|----------------------------|--------------------|
| 1. Brush teeth. | 5. Eat fruit. |
| 2. Take a bath. | 6. Eat vegetables. |
| 3. Sleep with window open. | 7. Drink milk. |
| 4. Play outside. | 8. Drink water. |

Memorize the rhyme.

Follow-up Exercise: Have the children make posters to match the eight rules. The following suggestions will help in poster making:

1. Illustrate by a tooth-brush. 2. Illustrate by a bath rub. 3. Illustrate by an open window. 4. Illustrate by children under a tree. 5. Illustrate by fruit. 6. Illustrate by vegetables. 7. Illustrate by a milk bottle. 8. Illustrate by four glasses.

5. *Careless Children*

Precede this lesson with a talk on giants and giantesses, and their great boots. Recall the story of how "Hop o' My Thumb" rescued his brothers in the giant's high-topped boots. Now have the children read the story silently, then answer these questions orally, referring to their books if necessary:

What is the name of this giantess? What is the name of her kingdom? What kind of children has she? Whom did they wish to seize? Why were the children in the little brown school not caught? What were the names of the giantess's two brightest children? Whom did they catch? Why was Tommy caught? Why was Mary caught? Was the giantess pleased with her bright children? Was Miss Black pleased with her class? Are you careless?

Follow-up Exercise: (1) Trace out your own hand on paper. On the back of the hand mark M for Monday, and below it T for Tuesday, and so on for all the days of the week. Each day give yourself a bright yellow crayon star if your nails are perfect, but a black star if they are not perfect. (2) Trace your pencil out on paper. Print on it, DO NOT BITE OR CHEW ME.

III. HAPPINESS

1. *Little Wing*

This section is inserted to give the children a chance to carry the thought of a story over many pages as when reading a little book. This story will be used mainly for enjoyment. The children should read it as any beloved book. It is to be read many times silently, and enjoyed with others orally also.

The teacher should decide with the class which they will do first. If read silently first the teacher allows the children time in which to read it. If the class chooses the oral reading first, each child will read in turn a paragraph or so at a time. No special

comment, other than pleasure in the story, need be made.

Follow-up Exercise: Using cut-outs, make a poster advertising this story as a school play:

(1) Little Wing and her ten brothers and sisters. (2) Little Wing with yawning people around her. (3) Little Wing and the yawning king. (4) Little Wing and the happy king. (5) Little Wing crowned as a queen. Or, better yet, have the children suggest the subjects of the illustrations.

PART X. THE LAND OF THE MAPLE

General Note. The purpose of this part is to bring the emblems of Canada to the child's notice. In the selection the emblems are removed from their symbolic field and converted back into living things, establishing in the child's mind a sense of personal relationship and a sense of pride in his ownership of them as emblems for his country.

1. *The Year Round with Mrs. Maple Tree*

Preliminary Exercises: (1) Have the Maple Tree as a topic for a morning talk. Describe a "sugaring off." (For those new to Canada we might say, that it is the time in early spring when the sap is taken from the maple tree and boiled into syrup or sugar.) "Sugaring off" is much like a winter-picnic, as men, women and children go to the woods for a day at a time, or even to spend the night in a cabin in the woods. Maple syrup is often the dessert at these winter picnics. (2) Have the children draw or trace maple leaves, color them, and cut them out. Collect for use when the lesson is being dramatized.

When the reading lesson period comes, instruct the class to read to find out:

Who helps Mrs. Maple Tree in Winter? What does Mrs. Maple Tree give us in the springtime? How does Mrs. Maple Tree help Mrs. Robin in summer; and what does Mrs. Robin do in return? What happened to Mrs. Maple Tree in winter? Why does Mrs. Maple Tree think her leaves were chosen as our emblem? Why do you think she was chosen?

Dramatize the story. Have the dress of the child taking the part of Mrs. Maple Tree, covered with the maple leaves which have been colored by the children.

Follow-up Exercises: Write a little story of a "sugaring off," pretending you were there to enjoy it. Other exercises will be found in the Work Book for Book II.

"Fairies in Canada."

First of all have the children note the name of the author of this poem. Ask for the names of her other poems in this book. About whom are her other poems? Teach this poem according to the plan suggested in Chapter IV, bringing out the adaptability of fairies. Memorize the poem.

Follow-up Exercises: Have the poem recited at the winter school concert. The class may wish to read more of Rose Fyleman's poems in *Fairies and Chimneys*, and other collections.

2. *Brownie, the Beaver*

Preliminary Exercises: During the morning talk the beaver should be discussed, his appearance, his home and his habits. The illustrations in the book should be discussed. When each chapter of the story is being read silently, direct the children in their reading so that they may get the central thought

readily, by writing the question which refers to the chapter in a prominent place on the blackboard.

Read to find out (1) Why Brownie liked the evening meal. (2) Why beavers have two tunnels in their homes. (3) What the two beaver homes are like. (4) Why beavers, when cutting trees, cut one side deeper than the other. (5) What is needed for a beaver dam. (6) How a danger signal is given.

Test the children's comprehension by asking these questions before they read the chapter orally.

Further questions are suggested which may help in the oral reading of each chapter.

PART I. "The Evening Meal."

What were the beaver family eating at the evening meal? What did Mandy wish she had to eat? At what time of the year do beavers eat water-lily roots? Why did Brownie like to eat poplar bark? Why was Mr. Brown Beaver pleased with Brownie?

PART II. "The Tunnels."

Where do beavers build their houses? How do they get to the river below? What had Brownie been doing all winter? How many tunnels has a beaver house? Tell about the tunnels and the use of each. How do beavers carry sticks? How did Brownie get down the straight tunnels? Where did they put their load of sticks? What are the sticks used for? Why are there two doors at the water's edge? Why was Mrs. Beaver pleased with Brownie?

The teacher might draw a cross-section view of the beaver-house on the blackboard, to assist the children in visualizing the tunnels.

PART III. "Beaver Houses."

What is a beaver dam like? Why must beavers have a dam? Who keeps the dam in repair? Describe a beaver house. Describe a beaver lodge. Which house did Mrs. Beaver and Brownie like best?

PART IV. "Tree Cutting."

Why was the beaver family excited about the ice leaving the river? Why do you suppose they liked to work on the dam? Where did Mandy and her mother work? At what did Brownie and his father work? Describe the way a beaver cuts down a tree. Why did Mr. Brown Beaver and Brownie hide after the tree had splashed into the water? Describe the way beavers swim when guiding trees downstream. How did Brownie help his father on their very first trip to get a tree?

PART V. "At the Dam."

Who worked on the dam? What did they have to do? Why did Brownie think he would like to work on the dam? What did Mr. Beaver say about all beavers? What accident did Brownie have? Who came to speak to him? Which kind of work did Brownie decide he liked best? Why was Mr. Beaver pleased with Brownie?

PART VI. "The Danger Signal."

What was the dreadful creature that the beavers saw on the river bank? What is the beaver's danger signal? Who gave the signal this time? What did the beavers do when they heard the signal? What was Brownie doing when his father gave the signal? Who were coming down the river bank? What did the little child wish to do with Brownie? What did Brownie do when he heard what the child wished to do? What did the little child mean by calling Brownie "our emblem"?

Follow-up Exercises: On the sand-table have the children build a beaver village with beaver houses, lodges and dam; or make a large class-booklet of cut-outs and short original stories about the beaver.

WORD LIST

FOR PART ONE TO PART TEN

The following Word List contains all the new words found in *Book Two*, other than: (1) those included in Gates' *Reading Vocabulary for the Primary Grades*; (2) those readily learned by the application of simple phonetics.

The words in the following list are arranged by pages. Other words are not marked, that is, there are no new words on pages whose numbers are omitted.

4. September shone	24. Mercury	50. Hopscotch square	84. feather
5. lovely	25. honest trouble	51. Deary weary	85. bumble
6. listened wiping towards	26. truthful	52. burden bugle bane faring wending comforting ferry	88. oriole
7. yesterday buildings	27. stretched disappear		93. Indian dawns beyond Atlantic directions gathering
8. spied ledge	28. tortoise judge	60. blanket	94. pointing
9. puzzled hospital	30. easily	61. enough	95. north learned
13. size tiny	31. needles prettiest happiest	62. keyhole minute	97. Joan Darby Tuesday Thursday Saturday
14. blessings loving hymn	32. wand broad dance	66. scent	98. eleven service "tunes-in" fourteen
15. verse empty	41. splish	67. disappointed	
16. believe	43. twinkle diamond	68. laughter	99. yell prizes Parliament Buffalo Agricultural College
20. haste	44. traveller	69. beginning enjoy	
21. anger	45. brooklet	76. wonderful	
22. gnaw pitcher	46. bullets	78. heaven hundred	
23. risen perched	47. fetch	82. faded	
	49. kitchen present	83. sparrows chirp	

100. machine guide escalators clerks theatre electric ski-ing toboggan pavement	124. fasten lunch	151. mince jellies peaches quince purple fruits mellow	174. careless
102. wigwam	125. flutter	152. repeat happiness	175. foolish brigade dangerous millionaire traffic
104. language beast lodges swiftly	126. bleated shan't jerk	153. solemn	176. signal obey
105. castles valley	127. branch	154. patient flight	177. scorched
107. starved	128. depend tire hire automobile	158. length magic	178. escape airplane
108. awful drown	129. Storekeeper Factory	161. Easter gathered orchard village listening unkindness	179. pilot picnickers campfire
116. Dairy ice-box	130. rubber wharf Captain	162. chattered	181. wealthy wise
17. quarts	131. shipper landed	163. wool	182. secret a-flutter
118. Bossy-cow healthy strong	140. couldn't	164. speckled single	185. secret
119. wanders tart lowing	144. quoth whither	165. forward quivering forgotten	186. shimmering
120. Bakery	145. cobwebs point believe	167. fourth succeeded	187. appeared
121. bowed	147. crawled ridden	168. weather dawn	189. delight
122. autumn	148. trembled shoulder	173. flashlight instead snatched	191. shingled biscuits kernels sprinkled awnings raisins granulated potatoes spinach vegetables
123. tended strange	149. handle settled		
	150. magic enchanted lantern truly		

193. queerest scampered linked	214. suddenly	227. nothing	233. contented happily
199. sandwiched	222. syrup sugaring-off bonfire	228. blinked peeled	235. hind rudder dam
201. cheerily gladder	223. perhaps	229. tunnels winding already exactly placed	236. plastering
205. giantess	224. belonging	230. bumpety- bump	238. dreadful creature smack
206. germs seized	225. sober mirror colors finished	232. re-crossed lodge uncles	239. object
210. crawled	226. poplar		240. industry

PART XI. MORE ENJOYMENT

General Note. Part Eleven completes Book II, and is to be read at the close of the year. Since it contains, and rightly, the most difficult selections of the book, it is planned as a final test of the child's attainment for the year. At the same time this Part is especially attractive in subject-matter and illustrations. It is a book within a book.

The child will have been tempted to forage for himself in this realm of "More Enjoyment" during spare moments throughout the year. Now he is to read the Part deliberately, and to demonstrate whether or not he may be classed as "A Good Reader." The teacher may have in mind the classification of her pupils, but she will not bring the test idea to the fore, else this Part will contradict its name, "More Enjoyment."

To add to the children's pleasure in reading this

Part, they should be allowed to suggest the method to be followed during its reading.

The teacher should refer once more to "The Standard of Attainment on Completion of Grade II" (Chapter III of the Manual), to assist her in judging the reading abilities and habits of her class.

The children should also be given full responsibility in suggesting all "Follow-up Exercises" in connection with the Part Eleven.

Only one selection need be commented upon in this Part:

5. *Children of Canada: A Playlet*

The underlying thought of this little playlet is the unity of the people of Canada. No comment need be made by the teacher on this thought, since the children are left to realize it through the dramatization. This selection might well be reserved for Good Will Day, for its lesson is one of Good Will, first, to all children in Canada, and by deduction, to children in all parts of the world.

As this selection is a playlet, it might be well for the teacher to refer, once again, to the section on Dramatization, Chapter II.

It is to be noted, also, that "Children of Canada" is a guessing game, the key being:

- 1st Visitor—a Dutch child.
- 2nd Visitor—a Ukrainian child.
- 3rd Visitor—an Icelandic child.
- 4th Visitor—a Swedish child.
- 5th Visitor—a Norwegian child.
- 6th Visitor—a Polish child.
- 7th Visitor—a German child.
- 8th Visitor—an Italian child.

CHAPTER IV

THE CHILD AND BOOK TWO

I. THE CHILD'S INTRODUCTION TO BOOK II

The young child feels that a new book is his reward for his success in the past, and the first moments of its possession should not be hurried. He must have time to examine it, and feel that it is his own. If the book is attractive in appearance his pleasure is enhanced, and if he finds he can read a few pages readily, his enthusiasm knows no bounds. The following plan will be helpful:

1. Distribute the books.
2. Have the first opening of the books done according to the following rules. These rules will preserve the binding of the book.
 - (i) Stand the book on its "backbone."
 - (ii) Grasp the leaves, and allow the two covers to rest on the desk.
 - (iii) Press down firmly along the inside edge, front and back. (See illustration in Grade III Manual.)
 - (iv) Continue in the same manner, taking a few leaves at a time, front then back.
3. Now direct the children to look through the book from cover to cover. Give plenty of time for the first examination.
4. Discuss its appearance and name.
5. Now have the children notice that it is divided off into parts or themes.
6. Count the number of parts.
7. The teacher and pupils together read theme names and the teacher makes a comment on each theme.
8. Ask which topic will suit the present time of year. Naturally the answer will be Happy School Days.
9. At next lesson period proceed to read Part I.

*An Exercise on the Child's First Impression
of His New Book*

An Exercise supplementing the first survey of the new book will make an interesting record of the child's first impressions of his book. This exercise may be taken as oral reading from the blackboard, the teacher recording the answer by underlining the correct words in colored chalk; or the whole exercise may be hectographed and used as Seat Work, the children underlining the correct word on the paper.

THE EXERCISE.

Underline the word which tells what you think of your new book.

1. My new book has a $\begin{cases} \text{blue cover.} \\ \text{green} \end{cases}$
2. My new book is $\begin{cases} \text{dull.} \\ \text{pretty.} \end{cases}$
3. In my new book are $\begin{cases} \text{few pictures.} \\ \text{many} \end{cases}$
4. My new book has $\begin{cases} \text{ten parts.} \\ \text{seven} \end{cases}$
5. My new book has $\begin{cases} \text{20 pages.} \\ \text{240} \end{cases}$
6. My new book is for children in grade $\begin{cases} \text{two.} \\ \text{six.} \end{cases}$
7. We shall read Part $\begin{cases} \text{One first.} \\ \text{Ten} \end{cases}$

II. THE CARE OF THE BOOK

The following rules, or similar ones, for the care of the book should be printed and hung in a prominent place in the classroom. If any child breaks a rule his attention should be drawn to the card.

My Book

1. I LIKE MY BOOK.
2. I AM CAREFUL OF IT.
3. I HAVE A COVER FOR IT.
4. I WASH MY HANDS BEFORE USING IT.
5. I KEEP MY BOOK AWAY FROM MY LIPS.
6. I DO NOT WRITE OR DRAW IN IT.
7. I DO NOT CREASE ITS PAGES.
8. I AM CAREFUL NOT TO BREAK ITS BINDING.
9. I AM CAREFUL OF LIBRARY BOOKS, TOO.
10. I REPORT TORN PAGES TO MY TEACHER.

NAME.....

GRADE.....

III. PARALLEL READINGS

The Library of the Second Year Classroom should be composed of books using a similar vocabulary to that of Book II. These books should have themes which parallel, to some extent, those of the basic text. The Second Year child has arrived at that stage in his reading experience when he likes to meet the familiar, since it gives him an opportunity for much pleasant repetition, and the different setting in a new book will add the necessary zest. Here is a list of books which might form the basis of such a Library.

SECOND YEAR LIBRARY BOOKS

PARTS	BOOKS WHICH SUPPLEMENT THE PARTS	AUTHOR	PUBLISHER
I.	<i>Fairies and Chimneys.</i>	Rose Fyleman.	Methuen.
II.	<i>A Child's Own Book of Verse.</i>	Skinner and Wickers.	Macmillan.
	<i>Æsop's Fables.</i>	Retold by Enid Blyton.	Nelson.
	<i>The Æsop for Children.</i>	Milo Winter.	Rand, McNally.
III.	<i>The Child's Garden of Verse.</i>	R. L. Stevenson.	Lippincott.
	<i>Twilight Town.</i>	M. F. Blaisdell.	Little, Brown.
	<i>When We Were Very Young.</i>	A. A. Milne.	McClelland.

PARTS	BOOKS WHICH SUPPLEMENT THE PARTS	AUTHOR	PUBLISHER
IV.	<i>Little Bear's Adventures.</i>	Fox.	Rand, McNally.
	<i>Friendly Stories.</i>	Gates and Huber.	Macmillan.
	<i>Circus Days.</i>	O. E. Grover.	Houghton, Mifflin.
	<i>Bunny Bright Eyes.</i>	L. R. Smith.	Flanagan.
	<i>Animal Life.</i>	Florence Bass.	Heath.
V.	<i>Peter and Polly in Autumn.</i>	R. Lucia.	American Book.
	<i>Peter and Polly in Winter.</i>	R. Lucia.	American Book.
	<i>Peter and Polly in Summer.</i>	R. Lucia.	American Book.
	<i>Peter and Polly in Spring.</i>	R. Lucia.	American Book.
VI.	<i>Wigwam Stories.</i>	M. C. Judd.	Ginn.
	<i>Nan and Ned in Holland.</i>	Olmstead-Row.	Paterson.
	<i>Robinson Crusoe for Youngest Readers.</i>	Hoyt.	Educational.
	<i>Child Life in Many Lands.</i>	Chance.	Ginn.
VII.	<i>Work-a-Day Doings.</i>	E. Serl.	Silver, Burdett.
	<i>Work-a-Day Doings on the Farm.</i>	E. Serl.	Silver.
	<i>Mother Stories.</i>	Maud Lindsay.	Milton Bradley.
VIII.	<i>Elson Basic Reader.</i>	Book II.	Scott Foresman.
	<i>Child Library Reader.</i>	Book II.	Scott Foresman.
	<i>Alice and Billy.</i>	Lisson and Meader.	Owen.
IX.	<i>Brownie's Health Book.</i>	N. F. Moulton.	Little, Brown.
	<i>The New Winston Second Book.</i>		Firman and Gehres.
	<i>Healthy Living. Book II.</i>	C. E. A. Winslow.	Bobbs.
	<i>Boys' Book of Policemen.</i>	Irving Crump.	Dodd, Mead.
X.	<i>New Stories.</i>	Marjorie Hardy.	Wheeler.

A Child's Own Record of His Readings

In most Second Year Classrooms a record is kept of the child's reading done from the Classroom Library. Usually the teacher keeps a record, since it serves as a check of the reading activities of her class. She will discover dilatory readers and encourage them to greater efforts. However, the child of only average ability, and of course one above average, may be taught to keep his own record if he is provided with a

simple Record Card and taught to make his own list of stories read. By this means the teacher's duties will be simplified and the child will have gained in independence.

SAMPLE RECORD CARD

My "Read A Story" Card

NAME.....

SCHOOL.....

GRADE.....

I like to read Library Books.

I have read these stories:

<i>Date</i>	<i>Number of library book</i>	<i>Page</i>	<i>Of what I read</i>	<i>It reminds me of my book</i>
October 15	9	33	A bear.	Part IV Part

IV. THE CHILD'S ATTAINMENT UPON COMPLETION OF GRADE II

1. He should be able to read with fluency and expression all old material.

2. He should be able to read at sight with a minimum of hesitation, using an intelligent combination of phonetics and inference, all material within the range of Book II vocabulary.

3. In a Sight Reading Test he should be more conscious of what he is reading, than how he is reading, as the grasping of thought content should have become of first importance to him.

4. He should be able to follow, with ease, all Silent Reading Seat Work instructions suited to his grade.

5. He should be able to meet such Rate and Comprehension Exercises as the teacher finds necessary to exact of him.

The Child's Own Rating of His Ability to Read

Toward the end of the year the child should be given a chance to rate his own reading ability by such an exercise as the one which follows. A hectographed copy should be provided for each child.

ANSWER BY "YES" OR "NO"

1. Do I enjoy reading aloud?
2. Can others hear me when I read aloud in the classroom?
3. Do I find other Second Books as easy to read as my own?
4. Do I sound many words when I read easy books?
5. Can I follow written Seat Work directions easily?
6. Can I tell my teacher about what I have been reading, after I have read a story to her for the first time?

CHAPTER V

THE TEACHER, THE CHILD AND BOOK TWO

I. THE PRESENTATION OF A PROSE SELECTION

As stated previously, the prose selections of Book II are divided into two groups, those to be read "For Enjoyment" and "Purposeful Selections." (See Chapter II, Section B-1.) Some variations in the method of presentation of these two groups will be imperative in order that the ultimate purpose of the groups may be met. Special treatment for each group is outlined in the Type Lessons which follow.

TYPE LESSON I: A SELECTION FOR ENJOYMENT

"The Hare and the Tortoise"

A. Introduction:

1. The teacher gets the central thought clearly in mind, "Slow and steady wins the race." She turns this into the form of a question that is to be central in the study.

2. She introduces the lesson by an exchange of opinion on the illustration in the book—or a picture of a tortoise provided by herself—noting his shell-house and clumsy legs which cause his slow movement. Next they discuss the hare, his long legs, and his ability to run quickly.

3. The teacher gives what information is necessary about the tortoise, about the hare, or about the rules of a race.

4. She provides motivation by asking the class to read to find out: Who gets the best start? Does the tortoise give up? Would you give up if you were a tortoise, and the hare left you far behind? Who wins the race?

NOTE: B. C. and D. which follow are given in detail in this Manual under "The Supervised Study Period," for graded and ungraded schools.

B. Preparation:

Preliminary supervised study period. The teacher allows an opportunity for silent reading, also an opportunity for pupils to ask questions as to general meaning, pronunciation of words, or particular difficulties of any kind.

C. Drill Period:

The teacher gives whatever individual and class drill may be necessary.

D. Study Period:

She allows ample time for study of the lesson, after word difficulties are removed. (See directions on "The Supervised Study Period" referred to above.)

E. Testing and Discussion Period:

The teacher asks questions on the story as a whole, or on the details of the story. She gets free expression of opinion. (N.B. Every answer should be given in a complete sentence.)

Questions: 1. Whom did the tortoise meet when he went out for a walk? 2. What did the hare say to the tortoise? 3. Read the tortoise's reply. 4. What did the fox say? 5. Read the part that tells how the hare ran, and how the tortoise moved. 6. What did the hare do and say when he had reached the far side of the wood? 7. What did the

tortoise do while the hare was asleep? 8. What did the hare do when he woke up? 9. Read the fox's speech. 10. Read the last sentence of the story.

F. Formal Expression Period:

The teacher will encourage free statements. She encourages dramatization where it is possible. (See Dramatization, Chapter II.) She encourages oral reading of shorter or longer units; shorter units, when the teacher may write the question on the blackboard, and the child answers by reading from the book; longer units, when the teacher may draw the attention to the illustrations, and the child reads the portion of the story which the picture illustrates.

G. After Work Period:

The teacher plans for "Follow-up Exercises," and suggests or provides parallel reading.

Follow-up Exercises: Draw the hare awake. Draw the hare dancing round the tortoise. Draw the hare asleep. Bring your mud-turtle to school and model the tortoise. Draw the old stump. Draw the tortoise smiling. Draw Judge Fox with his bushy tail.

A Completion Exercise: In the exercise below, leave in only the words which make these sentences true:

The hare has long legs.
short

The tortoise has a hard back
soft

The hare runs slowly.
swiftly.

The tortoise went jumpety-jump.
creepety-creep.

The hare ran all the time.
stopped for a nap.

The tortoise crept along steadily.
stopped to rest.

The hare did not win the race.
won the race.

The tortoise was first at the stump.
was last at the stump.

The fox said:

Sleeping by the way wins a race.
Slow and steady wins the race.

NOTE: Parallel readings are given in detail in Chapter III of this Manual.

TYPE LESSON 2: A PURPOSEFUL SELECTION

"The Story the Milk Told Me"

Central Thought. The source of milk.

Step I: Preparatory Discussion.

1. This selection deals with milk from the angle of the city child. Many features in it will be new to the rural child, and will reveal to him the dependence of the city on the farm. In both cases it should reveal to the children our dependence on nature, and on the many workers who help to supply us with our daily food.

In the discussion the teacher will lead the child to trace out the source of milk. As a result of the discussion, for the sake of the child, she might list the contributing sources in this way:

1. Milkman.
2. Dairy-worker.
3. Truck driver from depot.
4. Farmer.
5. Cow.
6. Grass.
7. Sunshine and rain.

For the rural child just the last four will be necessary, but the teacher must emphasize the dependence on the farmer and the cow.

2. Now direct the children to read the story.

Steps II and III: Same as in Type Lesson I.

Probable Vocabulary Difficulties

brought	bottles	quarts	dairy	ice-box
country	bossy-cow	healthy	strong	

Step IV: Study Content of Selection. Same as Type Lesson I, using the following questions:

Central Thought Question. Where does milk come from? (Expect the answer—"Milk comes from the grass which the cow eats.")

Who brought the milk to the little boy?

Where was the milk during the night?

Where was the milk before it came to the dairy?

Who puts the milk into the cans?

Who gave the milk to the farmer?

What fed the cow?

What made the grass grow?

Last of all, a reference may be made to the *One* who made the rain and the sunshine which helped the grass to grow.

Step V: Further Discussion. As this is a purposeful selection, more discussion should follow before the reading. By well thought-out questions the teacher should lead the children to discuss the sources of other foods, emphasizing the people (workers) involved in the process of supplying it.

For example: sugar—deliveryman—storekeeper—factory—sugar plantation—sugar cane—sun and rain (or, it may be, sugar beet, sun and rain).

Step VI: The Place of the Selection in Part VII of Book II:

1. Have the children turn to the Table of Contents and find the theme name of Part VII.

2. Discuss why "The Story the Milk Told Me" falls under this theme, "The Workaday World."

Step VII: Dramatize the story.

Step VIII: Teach the poem "The Cow," as the selection "The Story the Milk Told Me" will have made a perfect setting for the poem.

II. THE PRESENTATION OF A POETICAL SELECTION

The teacher must be mindful, in the teaching of poetical selections, that the auditory appeal is an essential factor in their presentation. Children feel and respond to the rhythm in poetry, even while not understanding all of its meaning. But to fulfil the aims of this book, the understanding of the content of a poem must supplement the sensory appeal. The type-lesson which follows is intended to illustrate a happy blending of these two essentials in the teaching of a poem.

Type-Lesson: "Sleepy Man."

Central Thought. The Visit of the Sleepy Man.

Step I: The teacher reads the poem, the children following in their books.

Perhaps she may even read it a second time; in which case the two readings should constitute a lesson, leaving the children time to enjoy the refrain, "Oh, weary, my Dearie, so weary!" subconsciously. There is no doubt but that it will haunt them.

Step II: Preparatory Discussion of Poem.

TEACHER. "I know you like the poem. Which part do you like best?"

CHILD. "Oh, weary, my Dearie, so weary!"

TEACHER. "That is the refrain. We find a refrain in many songs. We often call it a chorus, like the

chorus of 'The Maple Leaf For Ever.' (Repeat chorus.)
Now let us notice the name of the poem. What is it?"

CHILD. "It is 'Sleepy Man.'"

TEACHER. "Did you ever see him, or feel him coming?"

CHILD. "I haven't seen him, but I have felt him near me."

TEACHER. "Which part of you does he trouble first?"

CHILD. "He puts dust in my eyes."

TEACHER. "Now turn to the Table of Contents and find in which part the poem is."

CHILD. "It is in Part 3, 'The Land of Make Believe.'"

TEACHER. "Now let me read the poem for you again, *leaving out the refrain*. As I read try to picture what this queer man looks like."

(Teacher reads alternate lines of the poem.)

TEACHER. "Who has decided what the Sleepy Man looks like?"

CHILD. "He is a man carrying dust to put in our eyes."

(Several children tell what they think.)

TEACHER. "I am going to tell you what I think he looks like:

"I think he is a very tall old man, with a long, white beard, long arms, and long legs. The white beard tells me he has lived a long time, ever since the world began. The length of it tells me he is too busy to stop to have it cut. He is a very busy man, who never rests,

because he has to go to the other lands to visit other children, who are having night when we are having day. His legs are long, because he must take long steps as he travels around the world once each day. And his arms are long, to help him carry his very large bag of dust, which he throws in children's eyes to make them sleepy.

"I know something else about him. He has a big castle called Sleepy Man's Castle. It is across a river, for the poem says we can only get there by a ferry. But it is a comforting ferry. I really think he may let us use our soft beds as the Ferry. What do you think?

"Put your heads down on your desks, and imagine that you see the man I have described."

Step III: Study of Poem in Detail.

TEACHER. "Now take your books and let us follow the travels of this queer man. Remember he is a magic man. Read the first line. What is he bringing to us?"

CHILD. "He is bringing dust."

TEACHER. "Next read the first part of the third line."

CHILD. "He shuts up the earth."

TEACHER. "That means that he brings such faint darkness (twilight) down on the earth, that many flowers close up.

"Then notice the last part of the third line. He wants to open the skies. He cannot do that till the sun is gone. I wonder how he is going to do it? Read the first line of the second verse."

CHILD. "He smiles through his fingers and shuts up the sun."

TEACHER. "Why, of course, he can shut out the sun for he has the power of magic.

"But notice, too, that he is just like us for when he wishes to look at the sun, he has to look through his fingers. When he does this his magic power shuts off the sun. That is, the sun goes down. Then what happens? Read Line Three of the second verse. Whom does he call out?"

CHILD. "He calls out the stars, one by one."

TEACHER. "It is fun to watch the stars come out, one by one, isn't it? If you were in bed and watching them, how would you feel by and by?"

CHILD. "I would feel sleepy."

TEACHER. "If you had taken your big top and your bugle to bed with you, and had them in your hands when you became sleepy, how would you feel about them?"

CHILD. "I'd be too tired to hold them."

TEACHER. "That is just what our poem says:

'The top is a burden, the bugle a (bothersome thing)
bane.'

Now let us read together the first and third lines of the next verse."

TOGETHER.

"When one would be wending in Lullaby Wherry
To Sleepy Man's Castle by Comforting Ferry."

TEACHER. "There we are! Sleepy Man has worked his magic on us, too, and we shall be in his castle to-night."

Step IV:

Have the verses read by individual children, asking a

few questions to find out if they have understood the explanation of the poem given in Step III.

Ask the Central Thought Question: What do we do when Sleepy Man visits us?

Step V:

Now have the poem read as choral reading, using the refrain as well. The refrain will be enjoyed now as it has not become commonplace while mastering the meaning. The child loves to keep "the icing" (the refrain) until the last.

III. SUGGESTED CORRELATED PROJECTS

Purposeful activities, familiarly known by the name of "projects," will follow naturally from the reading of these purposeful selections of Book II. For example, if the class has been studying the story of "Peter Learns a Lesson," the teacher will enlarge upon farm life in the discussions, and will thereby lead the children to the point where they will wish to make a model farm on the sandboard. This activity may be turned into a unit of work by correlating all other subjects—spelling, composition, arithmetic, etc., etc., with farm life.

The following are some of the projects, or units of work, which the contents of Book II may suggest to the children:

- Modeling a farm. Modeling a zoo.
- Building an Indian encampment.
- Studying the children of China and other lands.
- Making a nature study booklet.
- Making a health poster. Making a safety poster.
- Making a booklet of festival day symbols.
- Making a booklet of Canada's emblems.
- Building a Health House. Growing of plants.

Tracing the everyday necessities to their sources—bread, a sweater, shoes, book, desk, house, etc.

(After style of "The Nice Brown Bun.")

IV. USE OF TABLE OF CONTENTS

Definite instruction in the use of the Table of Contents must be given during the mastery of Book II. This will unfold to the child the value of an outline in the study of all books. Systematic reference throughout, to this Table of Contents, will be necessary if the child is fully to appreciate his book. As stated before in this Manual, the child must be led to realize the fact that his book contains selections which are related to his everyday experiences. Selections may be found which supplement the celebration of a Festival Day, or are attuned to the particular mood of nature. The Table of Contents will be his key to finding these selections.

Three practical exercises follow, which will suggest others to the teacher.

ON TABLE OF CONTENTS

Exercise 1

(N.B. Try this after Part I has been read.)

1. Count the Parts in the Table of Contents.
2. Name these Parts.
3. The teacher will list these parts on the blackboard, giving the number and name of each.
4. Record, also on the blackboard, the number of the page on which the Theme names appear.
5. Have each child name the Part he likes best.
6. State the number of this Part.
7. Have a vote to decide the favorite Part.
8. Read something from that Part for your next lesson.

(N.B. Parts III and IV are not intended to be read as a unit. Parts IX and X are the most difficult, but there are easy selections in all parts, the easiest selections always being found at the first of each part.)

Exercise 2

Give the number of the parts which tell us:

	<i>Part</i>
1. The stories told by a slave boy	
2. About the return to school	
3. About Canada	
4. About how to take care of ourselves	
5. About our four-legged friends	
6. About the earth and sky	
7. About things near by and far away	
8. About special days	
9. How help is given us by many people	
10. About things that really could not happen	

Exercise 3

Give the number of the Part in which these pictures are found:

	<i>Part</i>
1. A bluebird and a pretty tree	
2. A picnic party	
3. An old woman in the sky	
4. Two sleeping fairies	
5. A little girl teaching her toy friends	
6. A mother and a tired little boy	
7. A beaver	
8. A funny little house	
9. A man with a gun	
10. A cat and her kittens	

(N.B. A similar exercise may be found in the Work Book correlated with Book II.)

CHAPTER VI

DIAGNOSIS OF FAULTY READING HABITS

I. FIRST CLASSIFICATION OF BOOK II CHILDREN

The classification of the children into groups must be made as soon as possible after the term opens, in order that the needs of the individual may be met effectively. An oral reading test based on fairly simple material will open up the way. From what she learns by this test the teacher will be able to divide her class, broadly, into two groups:

Group 1. Fluent oral readers.

Group 2. Slow oral readers.

Next should come a comprehension test on the material read. Individual difference will be more marked in this, and each of the two large groups will have to be subdivided.

The fluent readers will fall into three smaller groups:

1. Rapid readers with good comprehension.
2. Average readers with good comprehension.
3. Rapid readers with poor comprehension.

The slow readers will fall into two smaller groups:

1. Slow readers with good comprehension.
2. Slow readers with poor comprehension.

In most city classrooms the teacher will find it impossible to plan her Time Table to accommodate the five groups mentioned above, therefore the following combinations of the groups are suggested:

Group 1. Fluent oral readers—1 and 2.

Group 2. Fluent oral readers—3.

II. INSTRUCTION TO MEET CLASSIFICATION

Instruction will have to be suited now to the varied abilities of the newly assembled groups.

1. *For Fluent Readers:* Fluent readers should cause little concern as their needs will be met by the teaching methods suggested in this Manual. It is expected that supplementary tests in Speed and Comprehension will be made at intervals throughout the year. Standard tests of this type are recommended in the cirricula issued by all Departments of Education annually.

2. *For Slow Oral Readers:* The groups which fall under the heading of slow oral readers are the ones which will be the Teacher's chief concern. Special class instructions will be necessary for them, individual instruction will be better still.

In the *Slow Readers with Good Comprehension*, two distinct types of children, requiring two distinct methods of instruction, will be found:

Type 1: Those who use phonetics too conscientiously and sacrifice rate to mechanics, even to the point of vocalization of individual sounds.

Corrective Method:

1. Use short exposure exercises, phrases and short sentences.
2. Blackboard drill of phrases.
3. Standard exercises to increase eye span.
4. Discourage vocalization.

Type 2: Those who, not having mastered phonetics, read by inference mainly, and lack the power to work out words or phrases in new material.

Corrective Method:

1. Review phonetics of previous year, in word and sentence drills, keeping the play element to the fore while drilling.

2. Have friendly competition in phonetic practice.
3. Read easy phonetic stories or sentences from the blackboard or hectographed sheets. (Sample lessons in Chapter VI of the Manual.)

The children who fall under the Group, *Slow Oral Readers with Poor Comprehension*, are usually those who have lost their confidence and become discouraged. A child in this group always reads haltingly and is conscious of his own shortcomings, with the result that he is too nervous to reflect as he reads. Somewhere, in his previous year, because of his sense of discouragement, he has lost his interest in reading.

Corrective Method:

1. New interesting, but rather easy material, must be put before him.
2. A vivid introduction must lead up to each lesson.
3. Phonetic practice must be given to improve his reading mechanics.
4. Short exposure exercise (phrase cards) calling for alertness must be given him.
5. Short stories should be read by him and then retold.
6. Restore his self-confidence by judicious praise of his performance that he may gain the respect of his classmates.
7. Use his daily experiences for Bulletin Board observations and let him read the recorded items to the whole class.
8. Test his comprehension by careful questioning on the content of what he has read.

CHAPTER VII

SUPPLEMENTARY WORK TO IMPROVE READING HABITS AND SKILLS

(Suggestions for the correction of faulty habits in children designated as "Slow Readers," in Chapter V of the Manual).

I. PHONETICS

A knowledge of phonetics is a valuable asset to the Second Year child. Phonetics, used intelligently along with inference, give him power to read independently. Apt scholars often gain sufficient power during their first year to make phonetic training almost unnecessary in the second year. But to many children the study of phonetics will form an integral part of the Second Year programme. Even the best scholars will be benefited by three or four weeks of phonetic practice of the school year.

Phonetic Practice. Three factors enter into the teaching of phonetics during the second year.

1. Which new phonetics are necessary to Book II.
2. The suitable time to teach them.
3. How to teach them.

Phonetics necessary to Book II. All phonetic practice will be based on the words of Book II reported as difficult, by the children during the supervised study period. (See Chapter II of this Manual.) In addition the teacher should drill from an accumulated test, containing the sound elements which have been

difficult, in order to give the children an opportunity for further practice.

The probable phonetic difficulties will be:

1. Words containing vowel sounds controlled by a final "e," as hare, tale, pile, etc.
2. Those containing the compound vowel sounds, ai, ay, oo, oe, ee, ie, ea, ow, oa, ou, ew, oi, oy, etc.
3. Those containing vowel and consonant blends: ar, or, ir, er.
4. Those ending in—ed, en, est, ing, er, ight, ly, ough, ind.

A helpful accumulated list of words will be found at the close of this Chapter.

II. THE SUITABLE TIME TO TEACH PHONETICS

1. *After the teacher has made her list of different words from those reported to her by the children.* She will mark for special drill the ones which have seemed difficult to the greatest number of children.

2. *During special phonetic practice periods.* These periods should be quite separate from the oral reading period. That is, though mastery of reading mechanics is necessary to good oral interpretation, the study of mechanics should not be part of the oral reading lessons.

3. *Incidentally through conversation.* Should the child or the teacher inadvertently use, in conversation, one of the words containing the sound which is being drilled, that word in its sentences should be posted on the Bulletin Board or on the blackboard in a special place. Then the sentence should be read at an opportune time. In recording the word in its sentence on the blackboard the new sound should be emphasized in some way, such as writing it in colored chalk. The

color stands out prominently and calls attention to the new element.

Also, the teacher should try to use the new words in conversation, as often as possible, in order to familiarize the children with their meaning and pronunciation. Particularly is this necessary in the case of children who are just learning the English language.

(N.B. All drill should emphasize the sentence as the unit of thought.)

III. HOW TO TEACH THEM

As a general rule the words from the reader will be studied first, and the accumulated list later. Step by step the method might be as follows:

STEP 1. The new sound should be vocalized and then recorded on the blackboard.

STEP 2. Emphasize the new sound by writing it in colored chalk (or underlining it may be sufficient).

STEP 3. Have individuals pronounce words based on this sound, and sometimes the class in unison.

STEP 4. Sentences in which the new words occur should be written on the blackboard. Allow the children to supply the sentences where possible. If the sentences build up a story the children are doubly interested.

STEP 5. Have the sentences read by individuals, but sometimes in unison.

STEP 6. The words from the accumulated list should be treated in the same way as those from Book II. (Step 1, 2, 3 of this section.)

STEP 7. Word-cards should be made by the teacher, on which the book words are printed, and, if thought advisable, some from the accumulated list also. These cards may be used as in any Flash Card game or exercise, and serve as a pleasant form of review.

STEP 8. Exercise may be supplied by the teacher consisting of incomplete sentences and the children will be expected to fill in the correct word from a given list. These may constitute Oral Reading Exercises or Seat Work Exercises.

SAMPLE EXERCISE I

The Sound "oa."

Fill in the blank spaces with words from the Word List.

Word List

boat	float	goat	soap
oars	soak	croak	foam

To the lake I took my BOAT.
 It was dry so I let it SOAK.
 On the shore I saw a GOAT.
 Soon my boat was ready to FLOAT.
 I took the and rowed away.
 It was fun to cut the white
 The foam looked like suds.

Similar exercises will be found in the Work Book correlated to Book II.

SAMPLE EXERCISE 2

Rhymes about the "aw" Sound

Read these rhyming words, and fill them in the blank spaces below.

dawn	gnaw	draw	straw
fawn	jaw	saw	raw

When the farmer woke at
 In the garden he saw a
 At the door with a bone to
 Sat his dog licking his
 At the barn, down in the
 Bunnies were eating carrots
 To the well he went to
 The clearest water I ever

Phrasing. As good oral interpretation is based on rapid phrase recognition, special drills in phrasing should be an essential of the Second Year reading

programme, especially for the "Slow Readers." Printed phrase cards, to be used in these drills, should be prepared by the teacher and the method of drill should be that of all "Short Exposure Exercises."

Accumulated Word List for Phonetic Practice

(Ninety-five per cent. of these words belong to Book II, and they are listed at the first of each sound-group.)

<i>ā</i>	<i>ō</i>	<i>ou</i>	<i>āi</i>
wake	poke	about	fairy
same	woke	shout	pail
spade	open	round	fair
tale	lonesome	mouse	sail
drake	rope	mouth	wait
bane	ashore	house	dairy
fare	before	clouds	afraid
save	store	proud	tail
flakes	nose	ground	mail
spare	alone	south	air
bakery	moment	spout	airplane
cave	spoke	bound	rain
cage	clover	sound	raisins
cackle	smoke	hours	hair
brigade	chosen	founded	train
haste	more	pouting	drain
<i>oi</i>	<i>oo</i>	<i>ar</i>	<i>ow</i>
noise	pool	star	shower
point	school	barn	gown
voice	cool	car	brown
boil	broom	carry	Brownie
disappointed	roots	far	down
spoil	food	garden	drown
toil	smooth	garage	town
foil	boots	started	crown
joint	choose	starve	frown
oil	foolish	mark	owl
coil	poor	sugar	towel
broil	room	harm	prowl
soil	roots	carpet	fowl
avoid	spool	smart	clown
moist	droop	spark	cow
join	bloom	sparkle	bow

<i>ay</i>	<i>ow</i>	<i>ī</i>	<i>qu</i>
away	grow	smiled	quiet
stay	crow	wiping	quoth
day	sparrows	spied	quack
play	show	spire	quick
may	snow	inside	quarts
sway	bow	beside	queen
bay	arrows	life	queer
gray	blow	cried	quince
holiday	know	replied	quivered
tray	flowing	skies	square
hay	rainbow	tire	squirrel
•gay	yellow	hire	quilt
ray	glow	rise	quill
lay	throw	fire	quit
say	mow	idle	squeal
clay	row	wise	squaw
		spiders	

<i>ight</i>	<i>ea</i>	<i>ly</i>	<i>ū</i>
sight	beach	lovely	true
right	dream	slowly	use
straight	speak	easily	bugle
bright	break	steadily	rule
light	eaten	curly	pure
might	steal	quickly	prunes
frightened	weary	proudly	tune
fight	deary	sleepily	rule
plight	each	bravely	sure
night	peanuts	slowly	tube
tight	peaches	closely	cute
slight	weavers	beautifully	cube
flight	teach	smoothly	plume
blight	east	carefully	duke
	beasts	happily	dupe
	beams	quietly	mule

<i>ç</i>	<i>ch</i>	<i>al</i>	<i>sh</i>
place	church	almost	smash
nice	chalk	already	crash
scent	Scotch	smaller	splash
circus	change	animals	splish
face	chair	also	crush
ice	chase	always	flash

ç
 voice
 fence
 race
 piece
 grace
 lace
 rejoice
 slice
 rice
 spice

ee
 peeped
 heels
 sleepy
 deep
 seed
 cheeks
 needs
 sweep
 succeed
 peeled
 teeth
 breezes
 sneeze
 freeze
 bees
 creep

wh
 whither
 whisper
 wharf
 wheat
 whine
 whirr
 white
 wheel
 whip
 whisk
 whistle
 what
 why
 whiz
 which

ch
 chattered
 chill
 chimney
 chinks
 chirp
 choose
 chain
 China
 chosen
 Christmas

wa
 walls
 wand
 want
 warmer
 warmth
 watch
 waved
 swallow
 water
 wallow
 waltz
 walnut
 wallop
 wallet
 wash
 ward

old
 hold
 cold
 bold
 gold
 told
 scold
 mold
 fold
 sold

al
 already
 Almighty
 tall
 fall
 hall
 stall
 call
 small
 squall
 thrall

or
 correct
 forest
 fortune
 north
 cornfield
 order
 scorched
 forget
 mirror
 acorns
 forever
 forgotten
 tortoise
 storm
 short
 horn

ew
 knew
 blew
 grew
 flew
 threw
 brew
 stew
 hew
 yew

sh
 fresh
 fish
 brush
 shell
 shops
 shot
 dash
 hush
 rush
 blush

oa
 boat
 roared
 goat
 coat
 oak
 load
 cloak
 floated
 broad
 moaned
 roast
 road
 board
 toast
 coast
 soap

au
 taught
 saucy
 naughty
 daughter
 automobile
 caught
 laugh
 haul
 vault

MANUAL FOR GRADE III

MANUAL FOR GRADE III

CHAPTER I

THE CHILD AND THE THIRD READER

To the child, reading has a two-fold value; it is for profit and for pleasure, for experience and for joy. The material in Book III of the accompanying series of Readers has been chosen so that those who read may gain both joy and experience from it. When a child reaches Grade III, he has largely overcome the mechanical difficulties involved in learning to read; now he is ready to read whatever is within the range of his acquired skill. What he reads should extend his interpretation of life and his joy in living. The material offered must be suited to his tastes and interests, and be simple enough to let him feel his power and take pride in his ability to read. New words and new ideas must stimulate and develop his imagination and thought, helping him to grow in mind and in spirit.

I. THE CHILD'S INHERITANCE

In Book III while there are lessons dealing with everyday, matter-of-fact things, yet fables, fairy-tales, and romantic adventures bulk largely. The reason for this is that as soon as a child can read he may enter "the garden of his inheritance." This inherited literature is of two kinds: (1) the traditional rhymes, myths, fables, and legends that have been handed down through the centuries—these are his racial inheritance; (2) the literature that has been

written for him, such as *Alice in Wonderland*, *Peter Pan*, *The Story of a Grizzly*, or that he has adopted, as *Gulliver's Travels*. Both these kinds of literature are called "classics," that is, they have been tested by time, and found to possess intrinsic worth; time passes, but they continue to give delight.

II. WHY FABLES AND FAIRY TALES?

The child sees things simply and directly, as grown-up people did in an earlier, less complex age. He has not acquired abstract reasoning, but takes a straightforward view of right and wrong; he rejoices to see meanness punished and virtue rewarded. The fable seems admirably suited to this stage. It is a sign-post to point out the way in a practical world; each fable expresses its own lesson so simply that the reader learns the rule of the road immediately and easily. Adler says: "The peculiar value of fables is that they are instantaneous photographs, which reproduce some one aspect of human nature, and which permit the entire attention to be fixed on that one."

In Grade III, also, the child is still at the play-time of life and the years of make-believe; the world has not yet taken on entire reality. Fact is not bare fact but is tinged with fancy; the "trailing clouds of glory" have not wholly melted away from his horizon. "Let's Pretend" is still his favorite game, and when he talks to his pets they, in turn, seem to respond. So fairy-tales, tales of romantic adventure and animal stories touched with fantasy, all belong to him.

Teachers of little children must love children and

enjoy stories, but above all they must "be as little children" and retain "the child-heart." Remember, it is easy for a child to ride on the rainbow and to catch the stars; to make friend or foe of whomsoever may cross his path; to penetrate the disguise and express no great surprise when a kitchen-lad wins the tournament, and Cinderella marries the prince. Anything *can* happen, not because it happens in the world around, but because it happens in the world within, where "they all lived happy ever after."

III. GEMS OF LOVELINESS

Scattered among the prose selections are poems chosen for their beauty of thought and word. These need little teaching, they are there to give joy chiefly, because the poets are they whom God has specially dowered with

The gift of the heart to understand,
The gift of the eye to see,
And the ear to hear the music clear
In the realms of Faerie.

IV. HELPS TO STUDY

The various exercises and "Helps to Study" after each selection are suggestions merely. The teacher who knows her children is really the only one who can give the right directions and explanations for any lesson. Yet, bearing in mind rural schools, where the teacher is so busy that sometimes the pupil has to work alone, and also that it is good for a child to work by himself occasionally, it is hoped that the suggestions may be helpful, may rouse deeper interest in what is read, and so stimulate thought. The little

word-dictionary, at the end of the Reader, will help him with the meanings of words when the teacher is engaged with other grades, and he has to study alone. Reading and thinking are individual activities. It may be, indeed it must be, that some stories will not find favor with all children, but if there is something a child likes, then that is the starting-point for him, and the reading suggestions may lead him on.

V. THE CHILD RULES

Let it be repeated that the lessons are consciously couched in simple language. The story-content is "twin-brother to the stories created by the child himself in his play activities." New words of increasing difficulty and bringing new concepts occur, but they are usually within the child's comprehension from the context. To the child word-meanings must come from the context, rather than from the bare word itself, else reading becomes cold drudgery; the story loses its warm beauty and its lovely lure. The whole purpose in view is to encourage the child's skill in reading and in understanding what he reads; to tempt him to read and to read more; to give him the chart to the great treasure island of literature that is there for his adventuring. For always

There is no frigate like a book
To take us lands away,
Nor any courser like a page
Of prancing poetry.

CHAPTER II

THE TASK

Reading is the most important subject in the entire school curriculum. It follows, therefore, that our chief business in school is teaching children to read and to read well, with comprehension and at as fast a rate of speed as is efficiently possible. Everyone needs to be able to read in order to meet adequately the complex conditions of life. The remarkable growth of libraries, both in number and in kind, and the enormous circulation of magazines and newspapers, emphasize the stern necessity of being able to read with some facility and to comprehend what is read, to evaluate it and make use of it. The teacher's task is to stimulate, and to guide children in the art of reading over the formative years. During that period right skills must be trained, right attitudes set up, a wide range of interests developed and a fine discriminating taste formed, if reading is to function properly in adult life. Teaching children to read, and to delight in reading, requires both intelligent skill and tireless enthusiasm.

I. THE READING PROCESS

Recent scientific investigations have shown us how reading processes are carried on and reading habits formed. Principles have been laid down upon which effective teaching methods must be based. Progressive teachers, no matter how busy with school work and routine, will be constant students of reading problems

and modern investigations of these, and apply the results by improving their teaching technique.

That reading is a highly complex process is appreciated when we list some of the abilities and skills it involves:

I. THE PHYSICAL ASPECT.

1. *Eye-Movements*: sweeps; fixations; perception during pauses; regressions; eye-voice span in oral reading.

2. *Lip-Movements*: relation to speed in oral reading; "inner speech" and relation to speed in silent reading by elimination of lip-movement.

3. *Motor Habits to be Cultivated*: wide perceptive span; few pauses; rapid regressive movements from one line to the next; wide eye-voice span in oral reading.

4. *The Prevention of Eye-Strain and Eye-Fatigue*: position of body; position of book; size of type; texture of paper; length of line.

II. THE MENTAL ASPECT.

1. *Right Attitudes and Reactions to*: words as symbols of ideas; sentences as embodying thoughts; paragraphs; whole longer units; interpretation and evaluation in the light of experience; wide interests in reading, etc.

II. ORAL AND SILENT READING

The teacher must think through the difference between oral and silent reading and plan accordingly. Again a reminder of some of the differences may prove helpful in realizing the importance of teaching children to read.

III. TEACHING ORAL READING

I. VALUE.

1. Social value—audience situation.

2. Aesthetic value—appreciation of beautiful, forceful or rhythmical phrasing.

3. Voice training; breath control.

II. OBJECTIVES.

1. Ability to pronounce correctly.
2. Ability to enunciate clearly.
3. Ability to control the breath.
4. Ability to use a pleasing voice.
5. Ability to select suitable material, and to interpret it for the information or the enjoyment of others.

III. TECHNIQUE.

1. Eye-voice span.
2. Posture and voice.
3. Enunciation and pronunciation.
4. Phrasing.
5. Interpretation.

IV. REMEDIAL WORK.

IV. TEACHING SILENT READING

I. VALUE.

1. Leisure Occupation.
2. Social use.

II. OBJECTIVES.

1. Ability to read accurately for information.
2. Ability to follow directions and solve problems.
3. Ability to find the central thought in a selection and to find answers to questions.
4. Ability to "skim" rapidly to find the broad meaning of a long selection.
5. Ability to enjoy reading in leisure time, and to use books of reference helpful in one's daily work and life.

III. TECHNIQUE.

1. Relation between comprehension and speed.
2. Adaptation of reading skills to specific objectives listed in "2" above.

IV. REMEDIAL WORK.

1. Developing comprehension and retention.
2. Increasing rate of reading.
3. Making use of informal and of standard tests.

Various other points of importance will occur to the teacher and the whole may be summed up in three

main *General Objectives* to be kept in view in teaching reading:

1. Rich and Varied Experience through Reading.
2. Desirable Reading Attitudes and Skills.
3. Permanent and Pleasurable Interests in Reading.

Above all, remember that in reading the child has the key to much knowledge and to much happiness, and that it is a great privilege and joy to help him make use of this key.

Book III was compiled with the above objectives and techniques in view, but let it be admitted there can be no such thing as a perfect textbook. Children differ in tastes, in interests and in experiences; they differ in intelligence and in temperament; they differ in previous training at home and in earlier school grades; they differ in their reading skills and habits acquired before coming to Grade III. They differ not only from Province to Province and from city to city, but from row to row and seat to seat in a particular classroom. Only the teacher in the room can meet the various interests and needs.

The *Manual* to the Third Reader is offered, not to insist on, or even to advocate any particular method of teaching the art of reading, or of interpreting any particular lesson, but rather to remind teachers that reading is of basic importance, that reading is a complex process, and that because of its importance always, and its difficulty sometimes, to the child, general suggestions are made to emphasize or to supplement the teacher's effort to give her best to the children under her care.

CHAPTER III

APPLYING OUR THEORIES

By the time a child enters the third year in school he can read simple, easy stories and rhymes without much help. He knows that words call up pictures of people and of things, and that sentences reveal thoughts. He has also learned not to be afraid of new words but to tackle them, to get their meaning through the context, and to attempt their pronunciation through applying phonics, or through known words with similar beginnings and endings.

But the teacher of a grade three must not take too much for granted. The child has made a good start, but needs encouragement to go on, and the teacher will be ready to foresee difficulties, to help with new words, to suggest how to interpret new ideas. She should continue drill in phonics and in careful articulation, and set the example in correct pronunciation and in meaningful phrasing.

Above all, it is of the utmost importance that right and happy attitudes toward reading be strengthened, and the teacher must see that interest is roused and enjoyment fostered day by day. Each week finds the child eager to read and to discover the content of the lesson, and more confident and skilful in his reading aloud to others.

The teacher will remember that the questions she asks are not for her information, but that the child

can tell whether or not he has grasped the thought or the content of what he has read. A few questions and suggestions are given with each selection, but the teacher must add or substitute others, since she is directly in touch with the child, his interests and his needs.

Suggestions for dramatization or picture-making have been made, and the teacher will use these or not as seems best. Let dramatic work be natural. The children may suggest selections they wish to act, and it is well to encourage this spontaneous dramatization. Be ready to guide and help, but do not overshadow your children. Do not measure their success by the performance but by their efforts.

All through the lessons keep in mind that the whole is more important than the parts, that the spirit of the selection is more important than the specific meaning of a word if the child is to feel that reading is a joyous thing.

I. LOOKING AHEAD

Every lesson must be studied ahead by the teacher. Selections that are essentially for *reading aloud*, as "The Owl and the Pussy Cat," or "I Do! Don't You?" will be practised beforehand, so that the example set will be as correct and as expressive as possible. Good oral reading requires adequate preparation. This preparation includes an understanding and appreciation of the content, and also a feeling for the beauty and harmony of the language in which the ideas are expressed. Every teacher of young children must be a good oral reader.

Lessons assigned for *silent reading*, as "Salmon" (for information) or "The Princess on the Glass Hill" (for enjoyment), will be looked over carefully beforehand, so that the right questions will stimulate or follow the reading. Suitable introductions will be planned to create the right atmosphere, and supplementary material or illustrations will be ready when the lesson is to be taken. Possible difficulties will be foreseen and provided for, and any necessary word drills be prepared and taken in advance.

Certain aims will be kept in mind all the year, and will influence the daily way of working, now one aim and now another being emphasized, so that a well-rounded reader is the result. Here are nine:

1. To assist the child to develop his power of reading, with reasonable comprehension, accuracy, and speed.

2. To stimulate interest and expectancy, by an appropriate introductory discussion, or by telling or reading part of the story up to a specially interesting point.

3. To train him to evaluate the content, to add it to his own information, and to compare and contrast it with what he already knows.

4. To encourage him to tackle and learn new words, and to add some of them to his everyday vocabulary.

5. To develop good eye-movements.

6. To ask questions, neither too easy nor too difficult, that he may answer with interest and effort.

7. To assist him to enjoy what he reads, and to foster his desire to read more, by suggesting other stories similar to the one he enjoyed.

8. To preserve and nourish his inborn love of beauty, of melody and of fun.

9. To train and encourage him in expressive oral reading, so that he may pass on to others the content and the enjoyment he has discovered in story and in poem.

II. THE TYPES

Broadly speaking the types of reading are two, silent and oral, while the types of readers are five: (a) Rapid readers with good comprehension; (b) Rapid readers with poor comprehension; (c) Slow readers with good comprehension; (d) Slow readers with poor comprehension; (e) Average readers, whose speed and comprehension are "so steadily consistent that they form the backbone of the class and of the nation; they will never set the world on fire, but neither will they fall blindly into disaster; they will do their tasks dependably, and their mark in school and in life will usually be F.S. (fairly satisfactory)."

III. READING

(a) *We Read Silently* for our own pleasure, and this may be done rapidly or leisurely, according to the subject matter or our mood. We also read silently for information, and this may be done rapidly or slowly according to our purpose. If we think over our own goal and method of reading it will help us to see why and how we must train the child.

(b) *We Read Orally* to ourselves, sometimes to bring out the full value of the rhythm and cadence of poetry, for in poetry sense and sound are closely wedded; but more often we read orally in order to convey to our hearers the author's thought in his exact words. Sometimes this thought is mainly informative, but most frequently oral reading is reserved for selections in which the form of expression counts as much as the content, such as drama, poetry and fine prose.

IV. THE TWO COMPARED

Formerly oral reading was considered the more important in school, probably because fewer people were educated and books few. To-day, when most people can read and books are plentiful, silent reading is the more important. It is also superior. Experiment has shown that we read faster silently than orally; we see the words but we do not pronounce them. It is simpler and less fatiguing. In silent reading we endeavor to get the meaning from the printed words; in oral reading we have to get the thought, associate the sight and the sound of the words, and give the thought to others expressively. Experiment has also shown that we grasp the thought more easily, and usually more completely, when we read in silence.

If all this be true, silent reading, except in the earlier grades, will predominate in the school. In Grade III the proportion of oral reading will still be greater, while habits and skills are being strengthened, but toward the end of the third grade the proportion of oral and silent reading will approximate. The material in Book III has been selected with the two types of reading in mind. In order to train the pupils in both silent and oral reading it is recommended, that the various selections be handled in various ways.

Certain selections, the play, the dialogues and most of the poems, must obviously be read aloud to bring out the dramatic quality, the humor, the melody, the rhythm. Other selections should be read silently and rapidly for pleasure. Many of the stories may best be so read; these may, however, on rereading

become oral lessons, just as some poem, enjoyed first orally, may be read silently by a child who still can catch its music with his inward ear. A few selections are inserted mainly for their factual content, and these should be read more carefully, in order to get the exact thought and to answer very definite questions. When it is felt that a story might be dramatized, even where no suggestion of this is given, the teacher should assign the lesson with that end in view. Only an intelligent and carefully thought-out assignment on the teacher's part will enable the children to get the most possible from any selection.

V. THE TYPES CONTINUED

Again, broadly-speaking, we have to consider five types of readers, but these may, with care, be reduced to three. An intensive training in comprehension will gradually convert (*b*) type into (*a*), so that there will be one fairly definite group. These readers will rapidly cover the Third Reader, and, if permitted to do so, will soon be away from the rest of the class. In order to encourage the slower readers, and also to keep the class as a social unit, it is better to provide plenty of outside material. Suppose the quick readers have read three of the Fairy Tales, while the slow readers are only half-way through the second, let the fast readers put aside their Reader for a few days, and read some of the books of Fairy Tales in the library. Both groups benefit; the rapid readers enjoy stories not in the Reader, and the slow readers take fresh courage when they find themselves beginning the fourth Fairy Tale with the whole group.

Type (c) that is, the slow readers with good comprehension, may very quickly join type (e) that is, the average readers. If a slow reader has no physical defect, he is probably slow because of poor teaching methods. Perhaps he vocalizes, or even points to words as he reads. Encourage him to eliminate finger-pointing and lip-movement. At first this may interfere a little with his comprehension, but once the effort to keep his lips still is established, comprehension will return and his speed be increased.

Again he may suffer from an overdose of phonetics, or of the word method; he may be reading word by word or even by parts of words. Flash cards, exposing whole phrases and short sentences, may help here. Make full use of an interesting introduction, stimulating questions and the illustrations, and in using these bring in new words and phrases that occur in the lesson, so that, when the pupil comes to read, there are really no new words to bother him. Coach him privately so that when he reads orally he succeeds in holding the attention of the other children. Praise even a small success, and laud a valiant effort; his slowness may be only shyness. Encourage group (c) for their sakes, but also for your own; it is easier to handle three groups than five!

VI. TESTS

Early in the session it will be well to give tests for speed and for comprehension. Even if pupils have come to you with grading marks, it is well to find out for yourself just where they stand. Keep the result to yourself. It is not obtained to discourage the pupils,

or to reflect on another teacher; it is for your own guidance. The results should be recorded for each pupil, and the general reading ability, habits and skills of the class, as a whole, noted.

Many standardized tests, such as those compiled by Gates, Gray and others, may be purchased for a small sum. The teacher need not feel alarmed if her class does not seem to reach the standard set, or over-elated if her class excels. The important thing is, that her grade should make steady progress, that their reading skills should improve as the year goes on, and that each child should improve on his own first record.

An Informal Speed Test might be given early in September. Have hectographed copies of a suitable paragraph made, and distribute these face down. Give directions clearly and simply, so that every child knows what he must do. See that no one turns over the copy until the prearranged signal of command is given. A watch with seconds marked on it is best for timing the test, so that the number of seconds, 60, 75, 85, etc., taken to read the passage may be recorded for each pupil. But a rough test may be made even in minutes, since one child may read the passage in three minutes and another take five.

If the school possesses neither mimeograph nor hectograph, use the Third Reader. One of the Fables in Part One, or a paragraph carefully chosen, will do. Have the pupils open their books at a given page, and leave a marker at the place, or turn books face down. Now give instructions. Tell them that when they hear the command "Begin!" or "Begin to read!", they are to turn over their books and read as fast as they can, and go on reading till you call "Stop!" and then instantly close their books. It may be wise to write the first three words of the piece chosen on the blackboard, so that even the slowest child will be able to identify it when he turns his book over, and begin with the others. Every child must have a fair chance, if the test is to have value for him. Now have the children open the books again, and count how many words were read in the given time. (If you are afraid they

cannot remember exactly the last word read, bid them put a small pencil-mark at the last word before closing their books.)

Enter each child's record opposite his name in your record-book, and you will have a rough idea of how your class stands in the matter of reading speed.

Suppose John has read 135 words per minute; he is a first-rate Grade III reader, so far as speed goes. Suppose Robert has read 105 words per minute; he is rather a slow Grade III reader. When the next speed test is taken do not expect Robert to equal John's first record, even though he has had the benefit of your teaching for two months. He may equal it, of course, but be satisfied if he has beaten his own first record, and reads 110 or 115 words per minute in the second test. By the end of the session John's record may be up to 145 or 150, and Robert may still be behind him. That does not matter; what matters is that both have made progress and both deserve praise. Remember the child's attitude is of paramount importance and be ready to give credit for every little advance he makes.

Another easy way of counting for speed is to bid them read the whole paragraph, and stand when finished. On the blackboard mark seconds, or minutes, as soon as the first pupil stands, and keep on noting the time. When all are finished each child tells you the number that had been written when he stood. If John stood when four minutes had passed, 4 was printed on the board, and then 5, 6, 7 by your watch, and so on, until all had finished the paragraph. If Jean stood as you printed 8, then she reads just half as fast as John does. Perhaps ten children stood at 6 minutes. Then there are ten children midway between John and Jean in speed of reading, with the others faster or slower than these ten.

So far only speed has been tested. But we want to know whether or not pupils understand what they read. *To test comprehension*, a Fable or suitable paragraph is again chosen. This time the children may take as long as they require to read the paragraph. Questions on the content are asked orally, or written on the blackboard, and the child's answers, given either orally or in writing, will show his measure of comprehension. The questions may be written up before or after the reading, and the answers may be given with books open or closed.

Another easy comprehension test is to write up directions to

do something, or a puzzle may be set to be solved. Thus, instead of asking the straight question: What did Cinderella lose at the ball? a direction might be written up: Draw what Cinderella lost at the ball. The child reads the story, finds out what was lost, and draws a slipper.

To Combine Speed and Comprehension, give the speed test, but warn beforehand that you are going to ask questions on the passage set, after they have read it. This may slow the rate of speed a trifle on the first test of this type, as compared with the straight speed test, but since speed and comprehension are both necessary both must be insisted upon and trained. To assist retention, the speed test may be given with the warning beforehand, that questions will be asked upon the paragraph in the afternoon or next day. Then the pupils will try to read fairly rapidly, try to comprehend the thought, and try to remember it.

These tests will help in dividing the class into reading groups of somewhat similar calibre. Interesting material of easier quality will encourage the slow reader. Do not make him reread his Grade II Reader, but give him a story book of Grade II difficulty, or extract stories and poems from some Second Reader new to him. When he has mastered these, work him into the Third Reader.

Flash cards have been mentioned as an aid in speeding up reading. The phrases must be printed large enough to be seen by all the class, and contain words known to all the children. They may be phrases or questions based on the lessons, but need not be so. The cards should be held steadily and level with the child's horizon line, but must not be exposed too long or speed value is lost. An excellent way to encourage speed, is to make a set of flash card questions, with answers printed in duplicate. Divide the class, and distribute the answers between the rival sides. When the question is flashed the two pupils having the correct answer will run out from the rival sides, hold up the answers so that the class can check; the pupil out first scores a point for his or her side and the total score gives the winning side. Each side must have a share of slow and of fast readers for fairness, or girls may compete against boys.

VII. A QUESTION

Why should one reader be slower than another? Experiment tells us the answer.

The good reader has a wide eye-span, makes a steady eye-sweep, has rhythmical eye-movements. The eyes move and pause, move and pause, and at each pause take in a group of words. The poor reader's eyes move, pause, go back, move forward, pause, go back and so on. The poor reader may even look at the first part of a word, then at the end, then go back to the first part, and unable to tackle the strange word return to the beginning of the line, or lay the book down in despair. One child may make four eye movements and pauses in reading a line; another may make a dozen back and forth.

Encourage the poor readers in every way; have infinite patience and hope. Give as much individual help as there is time for, and make time for more. While part of the class reads silently, take the slow group apart. Have a poor reader come to you for individual oral reading; let him choose the part he likes best, and praise him for a fair attempt. Read to him. Read to the class frequently, but sometimes read quietly but expressively to a poor reader alone, for he may be able to concentrate and comprehend more easily thus. Read up to a point where something specially interesting or vivid is about to happen, and ask him to look over the part telling what happened and then have him read it to you, or to the class if possible. Tell them Robert is going to read to them what the Jackal said to the Tiger and what happened. The class will probably laugh heartily (they have already read the story, but it is one that stands rereading and hearing again), and Robert has a triumph that will go far toward helping him to make a big effort to improve his reading. He wants to repeat his success; help him to do so, even if it entails spending a long time with him preparing one short lesson. Remember *the right attitude counts most; the right skill will come in time.*

CHAPTER IV

A BIRD'S-EYE VIEW

Book III brings together material related to children's interests in life and in literature, at a particular stage in their development. Children's classics, folk-lore and legends, animal stories, factual material, drama or "play-acting," and poetry all find a place. The content has also been chosen for the developing and strengthening of good reading habits, attitudes and skills, and is based as far as is possible upon reading principles that have been laid down by scientific investigators. It is hoped that it will definitely assist Grade III children to learn to read interestedly, effectively and economically, and that it will also help to extend their interests, broaden their horizon, increase their vocabulary and expression of ideas, and give them great joy.

Provision has been made for both silent and oral reading. Illustrations have been provided to stimulate interest, and to satisfy aesthetic instinct. "Helps to Study" supply testing material, new activities, material for individual differences and interests, and also save the time of a teacher who has several grades to teach. Suggestions are given for further reading. A short word-list is provided to assist the child in finding the meaning of new words. It may not contain all the words new to some children, but it has purposely been kept short so that the child may use it easily. It

will initiate him into the "dictionary habit," and train him how to find words alphabetically. The teacher is expected to give him the meaning of any other new words, whose meaning he cannot get from the context.

Book III, then, should provide Grade III with material for their present reading needs, and help to lay a good foundation for their future reading requirements and interests.

As in the other Readers of this Series, Book III follows the topical arrangement. The contents are built round dominant types of interest and experience, and the book is divided into nine parts. This arrangement is a convenient one; it enables pupils and teacher easily to find a selection bearing on a particular theme or interest. It provides for individual differences, and gets away from the old idea that a book of selections should be read as a novel is, namely from page one, page by page, to the end, and that every child in a class must read every selection in the book.

The topical arrangement enables a child himself to find something in the book of special interest to him. It is his own world of interests and experiences.

PART ONE

FABLES AND SONGS

Fables are chosen for Part One because they are short, to the point and of easy vocabulary, and along with these some simple, well-known poems that should give no difficulty. If some of these fables and poems are already familiar to the pupils, so much the better. It is nice to recognize old friends, and it is encouraging

at the start to find that one can tackle the new year's work. As one child expressed it: "My first day in Grade III, and I can read the Grade III book!" That he couldn't read it all so easily didn't matter; he could read the first lesson and was ready to go on.

The various fables may be handled in different ways, but since, at the beginning of the new session, you do not know exactly what skills and habits of reading all your pupils have, you might go rather carefully at first. Have the pupils read the title "The Fox and the Grapes," and find whether anyone knows the story. Let him tell something about it, but not necessarily the whole story. Write on the blackboard any phrases that you feel may be a little difficult for slower pupils. (You do not yet know who these are, but you suppose there may be a few slow ones.) Have pupils read these first silently, and then orally. Right away you may detect a lip-mover in silent reading, or a word-caller, in oral reading, but merely make a mental note of it, and do not begin worrying a child with correction of his faults on his first day in the new grade. Anticipate possible errors of pronunciation and assist on the least hesitation. We desire our pupils to want to read the story, and we must make the task an easy one at first, so that even the dumbest child wishes to find out what the first story is about, and looks upon the reading of his new book as a thrilling adventure. It may lead him into strange and difficult ways, but he is not afraid.

Now let the pupils turn to their books, and read the story silently at their own pace. Follow this with a question or two, or with oral reading. If errors are made, it may be that you have some poor readers or dull pupils, but it may simply be that your pupils have not learned the art of silent reading. Perhaps they did not quite know what to do when you asked them to read the story silently. Have a good oral reading lesson. Read the story yourself with good expression. Call for volunteers. Ask questions to find if they liked the story, and followed the incidents in sequence. See if one child would like to read the whole, while the others close their books and listen. Do not have the story read so often that the children are tired of it. If they seem to like it return to it another day. If a child volunteers to read, and

then hesitates over a word, help him instantly. You may take the word later for phonetic or other drill, but do not discourage a brave volunteer by chilling his ardor with phonetics, when he wants the class to hear what the fox said about the grapes.

The reading might be followed by working out some of the "Helps to Study," or by telling other stories known about the fox. There is "The Fox and the Crow," or "The Fox and the Stork." Some of them may have discovered that there is a fox in the Tar Baby story farther over in their Reader, or they may have learned the old song about the farmer's grey goose, and sing "The fox is off to his den, oh!" Make the whole experience a happy one.

The other fables may be dealt with in similar fashion. Some may be acted out, rather than read orally, by an individual pupil.

The fables have been purposely placed at the beginning of the book, so that the right atmosphere of ease and good comradeship may be quickly established.

The Poems in Part One, and in every section of the book, should be read aloud. Talk about the wind, what it does, where it blows, and so on. Then read or, if you can memorize easily, recite as well as you can the first wind poem. Now bid them open their books, and there they will find it. Let them read it over silently and see if they recognize any complete phrases or lines. Bid them ask you any word not known. Now read it to them again while they follow the lines in their books. Then call for volunteers to read a verse, or choose a good reader to read the whole. The class may now like to read the poem all together in unison, and this should be done smoothly and not too loudly. Reading in unison should not be permitted if it leads to shouting or to expressionless phrasing, but the reading of poetry in unison is a very ancient and a very delightful art, and helps in memorizing a poem.

Memorization Should be Voluntary on the children's part, and merely suggested by you. Poetry is lovely musical thought in lovely musical words. Lure your children to store their minds with these lovely thoughts, never compel. Compulsory memorization, often associated with failure to say a particular verse and detention after school, is diametrically opposed to our ideals of education, of poetry and of beauty. The learning of poetry should be a joyous thing.

PART TWO

OLD FAIRY TALES

Much of what has been said of Part One applies to Part Two, and to all the other parts of the Third Reader.

The Fairy Tales may be used very largely for *recreational reading*. Encourage your pupils to read them rapidly for the sake of the story. It will not matter if, here and there, a new word occurs, and they guess from the context what it means or nearly so. That is just what we ourselves do when we read. Simply bid them find out what the story is about, and try to answer the questions at the end of the story, or questions written on the blackboard. Suggest that they do not stop if they come to a hard word, but just try to find from the context what it means or implies, also to write that word in their notebooks and ask you later on for its proper meaning.

Teach them also how to turn to the Word-List at the end of the book, and run a finger rapidly down the list to see if the meaning is given there. Later encourage them to think of the alphabet, and from the first letter of the word go almost to the right place in the word-list. When the story has been read silently give time for discussion, for reading orally of favourite parts, or for acting the story.

The whole of Part Two may be used in this way, that is, for *silent reading* and for discussion. When the whole section has been covered, not necessarily taking the stories one after the other, it may be used for oral reading. Pupils might be asked to volunteer to *read orally* any story or part of a story, while the others listen attentively to the reading.

PART THREE

A LITTLE PLAY TO ACT

"Hansel and Gretel" is to be acted. Tell your class it is a little play that many boys and girls all over the world have acted, and you want them to look it over carefully to see just how they will carry out the play. Hint that it is about the adventures of a little boy and girl, and give time for silent study. Follow this with discussion by the whole class, or by small groups, and when they have decided what to do let the actors be chosen. Since this play is "all ready-made," the other children should now close their books and watch and listen.

When the little play is acted, the teacher should plan to do it as a whole, to give a sense of unity, emphasis, and climax in a little work of dramatic art. The reading of the play and the preparation for staging it at the front of the room, should be done with this final objective in mind; a piecemeal acting of a little play defeats the purpose. If the children enjoy it, then you might elaborate a little for a school concert or for a visitors' day. Simple costumes could be made by the children and simple scenery set up. If real trees are too far off, a wonderful forest may be made of cardboard trees—pine or fir trees are easy to shape and easy to paint.

PART FOUR

ANIMAL FRIENDS

The selections in Part Four are all animal poems or stories, but are not meant to be read in sequence. If any animal or bird, about which there is a story or poem, should be mentioned in conversation, suggest that selection for that day's reading lesson. This is a good opportunity to teach *the use of a table of contents*. Perhaps a child says something interesting about a bear, or brings the picture of a bear to school. You might then suggest that there is a lesson in the Reader entitled "Johnny Bear." Ask them to see if they can find it in the list of Contents. Note the page where it may be found; turn to it and see what the story is about.

Encourage them to talk about their pets, to identify birds by their colours and songs, to watch the development of a butterfly or of a frog through its various stages. Part Four should be the lure to many interesting nature activities.

PART FIVE

FUN AND LAUGHTER

The selections in Part Five should be read orally because the fun and laughter are best brought out thereby. Choose your best readers, and it is advisable that you yourself read the selections to the class first of all. Let them laugh heartily. Laughter, at the right time, is a sign of intelligence, and should be encouraged. Your reading will enable them to catch the joke or the humour more readily. The class may listen to you with books shut, or may have books open and follow your reading, or may enjoy reading a poem along with you. They probably will want something read several times over;

discuss any hard words or new ideas, and then let one or two good readers entertain the rest.

If they enjoy the "Tar Baby" story, read them another Brer Rabbit tale from the collection of stories known as *Nights with Uncle Remus*, by Joel Chandler Harris. They will also enjoy other stories about Alice's Adventures in Wonderland; try to read some to them. It is in this way that you will lead them to the realization that stories of every sort are to be found in books, and to the desire to read these books for themselves.

PART SIX

TALES OF LONG AGO

Part Six may be used very much as was Part Two, for recreation. Tell your class that there are some fine stories here that have been read by boys and girls a very long time, and that, when they have spare time, they might look through the stories and find out what they are about, or see if the pictures seem to suggest they might be interesting to read. Again encourage rapid reading for the story, and the going right on even if there are some new words. Always bear in mind, that *reading is following the thought and understanding the author's meaning, not saying each word as it comes.*

PART SEVEN

GOING ON A JOURNEY

This section may very well be linked up with Geography lessons, which, in Grade III, will be chiefly stories about the children of other lands, what they do, what they eat, what games they play and so on. A large map of the world, or globe, should be used with this section, so that the class will see where other lands are situated, in what direction they lie from Canada, and how near or how far off they are.

They will enjoy the Lucy Perkins "Twins" series of stories, or any similar books about the children of other lands.

PART EIGHT

JOY OUT-OF-DOORS

Part Eight takes us out-of-doors. The selections may be spread over the year, so that the "Skipping Song" will be read in April, and "Stopping by Woods on a Snowy Evening" in December or some winter month.

Two very practical selections, "Salmon" and "Bread and Butter," are inserted to emphasize the importance of work, and our dependence upon our natural resources and industry. They have no special literary value, and not many such selections should find a place in a child's reader. Yet they assist in building up an intelligent interest in everyday things.

After these have been read the children should be encouraged to find out about other articles of food, of clothing, of furniture and so on. Have them find out what is produced or manufactured in their own neighbourhood, and what becomes of the product. They may trace its journey to other countries. From older members of their own families they may learn many interesting facts which may be passed on to the whole class.

PART NINE

THIS FAIR DEAR LAND

The last section of *Book Three* will help the children to appreciate the beauty of our own land of Canada and of our own Canadian literary heritage.

The selections may be taken at different times of the year. Other Indian legends should be told or read and Hiawatha in Part Eight compared with Glooskap. Pauline Johnson's *Legends of Vancouver* will provide many good stories; tales of Tecumseh, and other friendly "Braves" and Chiefs, will find a place. There is a plentiful supply of stories of early days in Canada, and, though not many of these are written for Grade III, you may simplify any that you have learned in Canadian history and pass them on to your class.

Every Province in Canada has its own writers and poets, who are known across Canada and beyond. Introduce the pupils to anything they have written for children. You may be able to persuade a living writer to visit your class and read to them. This will be interesting for them, and help them to realize that stories and poems are just fine thoughts written down for others to read.

Let there be a living, happy pride in "this fair dear land," in its natural beauty, its immense resources, its human effort and achievement, and let this pride find practical outcome in making beautiful the school and its surroundings.

CHAPTER V

USING THE THIRD READER

The *Manual* for Grade II is bound up with the *Manual* for the Third Reader, and since it is taken for granted that teachers will read Part One, for Book II, Part Two covering Book III is purposely less detailed. For Grade II it has been suggested that the *central thought* of each lesson must be sought, and should supply the answer for the *central thought question*, which ought to be directly suggestive.

As children develop and progress, the central thought question should be less and less suggestive, and in Grade III the children might frequently be encouraged to find the central idea, without having the central thought question given beforehand. One pupil might try to ask the appropriate central thought question after the lesson has been read silently by the class, or he might suggest, before the silent reading, what some other child should look for in the story which the asker has read at home, or during a library period prior to the regular lesson.

Again, as the child's reading skill develops, questions asked should require larger amounts to be read, larger thought units to be grasped, before a real response can be given to the questions asked, and more motive questions, questions calling for evaluation and judgment, should be given. Where, however, a Grade III seems to be rather weak in comprehension a very definite central idea must be sought, and a very definite, simple, central thought question asked.

Bright children grow tired of having lessons always treated in the same way, of having a daily question written on the blackboard which must be answered in a certain way. Even an evaluation question may be pushed too far, as when a teacher, having wisely permitted a choice in memorization, asked one pupil, "Why did you learn that verse?" Receiving the answer, "Because I liked it," she pressed the child with "Why do you like that verse?" The child, quite honestly replied, "I don't know." The teacher being wise let it go at that, merely remarking, "That's just what often happens; we like a thing, but don't quite know why we like it."

The suggestions, then, in the *Manual* for the Third Reader, have purposely not been made too definite, because the "Helps to Study" for the pupils were planned to aid the children in enjoying the book, and in getting the author's thought in each selection. If the teacher will supplement these, or substitute for them some new questions and suggested activities, then it would seem that detailed instructions would be superfluous here. For the sake of the young, inexperienced teacher, however, some specific hints regarding the handling of selections are set down.

I. THE TABLE OF CONTENTS

Give the children time to make a cursory examination of the book, and discuss any illustrations or titles that take their fancy. Some pupils may already have dipped into the book at home; some may have found a few stories that are familiar. This is all to the good; all readers like to come across old friends, and all readers like to be discoverers, to be the first to have noticed that such and such a story or poem is in the book.

Ask the class to turn to the *Table of Contents* at the beginning of their books, note the titles of the various Parts, and under each part heading to note one or two titles of selections. Let them talk freely at this time, and help them to see, that the book is arranged so that they can find easily any particular interest. Tell them that, since the stories are separate units, they may read them in any order. Bid them watch from day to day if anything happens with which some lesson may be linked up. Show them how they can help you to choose the lesson that will be most interesting and most useful to the whole class.

After you have established a friendly feeling toward the new book, its contents, its topical arrangement, its illustrations and its suggested activities, so that the pupils realize that everything in it is for them to use and to enjoy at any time, show them *how to open a new book* and to turn the pages, so that it retains its fresh appearance.

At this time also help them to set aside some pages in their *notebooks*, where they will jot down words about which they may wish to ask you after silent reading. This word-list should be kept in orderly fashion, each pupil making his own list. One good way is to suggest that they write the title of the lesson, and underneath note the words in the lesson that specially interest or puzzle them. The possible class difficulties may have been foreseen by you, but the individual difficulties must be faced by the individual pupil and solved with your help.

II. PROCEDURE: TYPE LESSON—PROSE

The class is now ready to read its first lesson. You will assign it, bearing in mind what you wish Grade 3 to achieve:

1. To enjoy the story or poem.
2. To increase interest in reading.
3. To develop the power to read silently, with reasonable speed and comprehension and without lip-movement.
4. To increase the ability to remember and reproduce the content of a lesson.
5. To improve expression in oral reading.

Suppose the first lesson chosen happens to be "The Wise Jackal." It might be handled in this way.

Introduction. "Do you know any stories about an animal called a jackal?" (If any are known let the children tell these briefly; if none are known, tell the class what a jackal is, what the title implies and that the story will have something to do with a jackal.) "This story is evidently about a jackal who was wise. As you read the story find out the wise thing he did."

The words "A Hindu Tale" will give another clue, so that a picture of India and some of its animals is in the children's minds before the reading begins. The illustrations will assist those who may not previously have heard of India, and other pictures of India might be shown.

Silent Reading. The main question will lead them to find what the jackal did. Two or three sub-questions will suggest the different parts of the story for those who cannot carry a long unit. A word might be said about the Brahmin. He is a member of the Hindu priestly caste in India, but, to the children as they read, he is a good man who is kind-hearted, but not overwise. They might be requested to find whom he asked for help and what each told him.

Oral Reading. The story might partially be read orally in answer to questions. "What did the fig-tree say? Read the part that tells us." "What did the buffalo say? Read that part aloud." "Read what the road replied to the Brahmin." If the children read correctly, but without much expression, call their attention to the fact, that the story tells how the three spoke. They spoke coldly, impatient with him for expecting gratitude. Train them to see that if they understand the story, and what the different characters say, they will be able to read it in the right way. Expression follows understanding. A judgment question might here be interpolated. "Do you think the tiger treated the Brahmin fairly?" "Why?"

The latter part of the story will be more clearly interpreted if two children take part in the reading after the question, "What did the jackal do when he heard the tale?" or, "What wise thing did the jackal do after hearing the tale?" Have two children read all the conversation between the jackal and the tiger.

The whole story may now be reread orally, with various children reading the conversational parts, and one child reading the setting.

Or, the class may decide to dramatize this lesson. Let

them discuss the scenes, characters, etc., and then play it. The "Helps to Study" may lead to other activities or developments. This story should be accompanied by lots of laughter, especially when the jackal and the tiger are conversing. Other jackal stories may be read, such as: "Tit for Tat," about a camel and a jackal, from *Old Deccan Days*, by Mary Frere; or a story from *Tales of the Punjab*, by Flora A. Steele, may be told. India may be looked up on the world map, and a simple comparison of position and climate made that will enable even Grade III to realize why animals, that roam wild in India, are in Canada seen only in the zoo or circus.

III. PROCEDURE: TYPE LESSON—POEMS

Suppose the lesson chosen by the class is "Silver," by Walter de la Mare.

Introduction. Lead a discussion of a moonlight night. "What have you noticed when the moon shines on a river, or on a lake, or on a little rain-pool?" The answer may be: "It makes the water look silvery." Find if any other things have seemed silvery in the moonlight.

Oral Reading. Refer to the poem: "Have you ever noticed how moonlight plays upon the water? How did it impress you? What details did you observe which especially delighted you? Here is a very lovely poem written for you by a man who had noticed these things." Read the whole poem beautifully and not too quickly. The beauty of this poem depends upon the quiet, lingering, musical words, as well as on the lovely, moon-silvered scene. Give every phrase its full value; take your time-cue from the first word, *slowly*, and your voice-pitch from the second, *silently*. What effect does it produce in your mind?

Silent Reading. Your oral reading will be followed by silent study of the poem by the class. Any necessary drill on new or unused words will precede the silent study, but will follow your reading. The use of the old word "shoon" for "shoes" seems perfectly natural, and is understood easily when first heard during your oral reading; it seems strange only when explained beforehand out of its setting.

After the silent study, a few questions may be asked to clear up difficulties, but let the questions come from the pupils rather than from you. Keep the spirit of the poem intact; appreciation of the whole selection must not be sacrificed by a too-minute examination of words.

Memorization. After the discussion of the poem, read

it again to the class as beautifully as you can. Individual pupils may now read it to the class, and the poem may be read in unison by the whole class for the rhythm and the beauty of the lines. Some pupils may suggest memorizing, or you may suggest that some of them might like to memorize it. A poem should not be compulsorily memorized, but it is easy to lure children to memorize poems they like; after hearing the lines a few times some children have them without effort. You may tell them it's nice to be able to say a poem without the book. So that if the book were lost, or if they were away on holiday with books left behind, they could still say the poem to their friends who might like to hear it because they, too, have seen things silvered over by the moonlight.

Or, wait until they are familiar with half a dozen poems, and then suggest that each might try to memorize the one he likes best, and set aside a period when they may entertain each other by the saying of favourite lines or of a complete poem.

IV. HELPS IN TEACHING

PART ONE: FABLES AND SONGS

FOREWORD: "Sing a Song of Books."

Encourage pupils to tell about books they possess and why they like them. The poem itself is easy. Other poems on books may be known to the teacher and given at this time: "Book Houses," by Annie Johnson; "The Land of Story Books," by Robert Louis Stevenson; "There Is No Frigate Like a Book," by Emily Dickinson. Another song that is very old, "O for a Book," will be found at the beginning of the *Work and Play Book* for Grade III. These all tell what books meant to certain people; let the class give their ideas on what books mean to them. From one Grade III some reasons for reading books were: You find nice stories in books. You can find out about places you've never seen. You can read about other boys. Books have funny stories in them. See if their parents make use of books for information and for pleasure. Has mother a cookery book? Does father read about farming, or electricity, or radio? While reading a book, does father ever laugh at something in it?

FABLES FROM ÆSOP

The note on Æsop to the children, and the general suggestions in the *Manual*, should provide the introduction to the group of fables.

The Fox and the Grapes. The children will read rapidly for comprehension. Simple questions will bring this. "What did the fox do? Say?" "Were the grapes really sour? If not, why did the fox say they were?" If the central idea can be summed up in a sentence, so much the better. See if pupils have ever heard the phrase "Sour Grapes" applied to somebody who was belittling the value of a piece of land, an automobile or something he didn't possess. Perhaps they themselves have pretended that they didn't care when they failed to get something desired. If they do not comprehend the central idea, or what some people call the moral of the fable, pass on, and later an incident may crop up in class that will take them back to the fox and the grapes.

Town Mouse and Country Mouse: The Rossetti poem and this fable together will enable the children to compare and contrast town and country life. They will probably like the country mouse for its common sense, and realize that it is well to see the value of what you have. Any child who had dwelt in both city and country might tell what things about each he liked, and which of the two places he preferred to live in.

The Wind and the Sun: This fable may be dramatized by three children, and the point will come out easily. Since the wind seems to represent roughness and force, and the sun gentleness and kindness, the children taking the parts will use blustering and genial tones respectively.

The Miller, His Son, and Their Donkey will be easily summed up by the class. The miller is the type of person who tries to please everybody, instead of using his own common sense and judgment.

If the children like these fables, read a few more to them; and see that they get the meaning, or tell which animals seem wise and which foolish. When they come to "The Wise Jackal," or "The Tar Baby" stories, remind them of the fables where animals talked and acted like people. They might trace on the map the journey of the fables from Greece, where they were first told, to Italy, to France, and then to England, and now to Canada where we read them after more than two thousand years. In the Perry Picture Reprints is reproduced a painting of Æsop (imaginary, of course) by the Spanish painter, Velasquez, and the children might be interested to see this.

LITTLE SONGS

The songs need not be read all at once, or in order, but should be used appropriately. A windy day will introduce a talk on the wind and its ways, what it does, where it blows, its direction and so on. The Stevenson poems will give opportunity to read other poems from *A Child's Garden of Verse*. The class may be told a little of the poet's childhood days in Edinburgh, Scotland, where, owing to illness, he had to spend so many days in bed. They will find that many of his poems tell of the games he played in bed ("My Bed is a Boat" is one), and also how his old nurse, Alison Cunningham, whom he called "Cummie," used to help him in his games and tell him stories. Tell them that when he grew up he wrote stories which they will read in Grade V or a little later.

They might make a picture to illustrate a verse, or a picture of a windy day showing something they wish the poet had put into his poem. They will thus learn, that the poet sees and hears what they see and hear, but is able to put it into lovely verses for us. Encourage them to make little verses of their own about the wind, or the moon, or anything in nature, and to notice if their lines rhyme properly. This is an excellent exercise in looking for the right word, and incidentally it helps phonetics. Do not overestimate their attempts, however. We have too many verses appearing in magazines called *Poems by Children*. We want to build up a real appreciation of beautiful poetry, and not have our pupils think that anything that rhymes is a poem, or that a few disjointed jingles make poetry. Yet it helps a child's vocabulary, as well as his ear, to make rhymes, to seek the right and best word, and also the musical word, and we should ever encourage the expression of his thoughts.

A sunny day when shadows are cast will give the setting for the "Shadow Songs", and a talk on pets, or the bringing of a pet rabbit to school, will make the rabbit poem more real.

The May Song: 1. Tell four things you have seen birds use to build their nests. 2. Draw and color a daffodil or any other spring flower. 3. Shimmer means the sparkling light or shining gleam on the water and quiver means moving. When the sun shines on the river, look for the shimmer and quiver. 4. "We wish you a happy May" is what people used to say to each other on the first day of May. They

were so happy because spring had come that on the first of May they decorated their houses with green branches and flowers. They cleaned out the wells and danced round them. They set up a Maypole and danced round it, singing songs of joy. Perhaps you can dance the Maypole dance. To-day we keep Arbor Day in May and on that day plant trees near the school. Sometimes the children sing a merry song and dance in the schoolyard, after the tree is planted.

PART TWO: OLD FAIRY TALES

The joy of "A Fairy Went A-Marketing" will give the teacher a chance to read other fairy poems by Rose Fyleman, from *Fairies and Chimneys*, or *The Fairy Flute*. Miss Fyleman was herself a school teacher for a time, and has written many poems and stories that are "just right" for Grades II and III.

Cinderella: This might be introduced with a vague hint. "This is a story about a little girl who had two selfish sisters. She had rather a hard time till one evening, when she had a delightful surprise. Now let us read the story to find out what happened to Cinderella." Later in this Part they will find some similarity in the story of Cinderland, in "The Princess on the Glass Hill." A poem, "After All," by Mary C. Davis, in the anthology entitled *Silver Pennies*, might be read after the story of Cinderella.

Wynken, Blynken, and Nod: This is one of the loveliest of children's lullabies. The names, and the reference to a wooden shoe, seem to direct us to Holland, but the poem was written in the United States, and the last verse reveals that every child sails in a wooden shoe at bedtime. After a brief introduction that it is a sleepy song, or a bed-time song, read the poem aloud. When the poem has been enjoyed and understood, direct the class to a second poem by Eugene Field in the Reader and to the note about him, and, if possible, read to them the other poems mentioned.

The Sleeping Beauty: The story and the illustrations will delight the children. Do not spoil it with over-analysis, or spend time on word drill unless it be absolutely necessary. Let them follow the lovely princess, and watch for the coming of the prince to kiss her awake. Some lines of Tennyson's poem on the Sleeping Beauty, "The Day Dream," might be read, notably the last verses which he calls "The Revival." Other stories of sleeping maidens, Brunhilde, or Proserpine,

sometimes called Persephone, might be read. Some interpreters think that all these tales refer to the sleep of nature in winter, and the renewal of life in spring.

The Princess on the Glass Hill: This fairy tale is less well known than are some of the other tales, but it has been found to be a favorite with classes to whom it was told or read. The children will find that many fairy tales and other old stories are written around three brothers, and that the youngest is very often the hero. When they come to the story of King Alfred, they may notice that there they have a true story where the youngest brother is the hero.

The Fairies: This is a very lovely, running, fairy poem, which comes from a country, Ireland, where very many of the people still speak of the fairies with a sense of reality. They still believe that fairies are friendly beings, but will play their pranks on those who mock at them or disturb them at their revels. Read this poem fairly quickly, giving full value to the dancing rhythm, so that the listeners will feel that it is about fairies, "Wee folk" or "little men," and not about human beings who move with heavier tread.

The Town Musicians might very well have been placed in Section Four, "Fun and Laughter," because it should be read for its fun. The class may try to act it out, or make a film of it, or make up another story about four as strangely assorted companions as the cat, the dog, the cock and the donkey. Or they might form a band with combs, mouth organs, tin cans, etc., as instruments, and see if it sounds as weird as the Town Musicians' Band must have done.

Snow-White and Rose-Red: This story belongs to a large group of fairy tales, where the hero is a prince under enchantment, as in *The Frog Prince*, or in *Beauty and the Beast*, and where the spell has to be broken by some kind act of the heroine often under difficulties, as in *East o' the Sun and West o' the Moon*. Such tales are full of imagination and contain much beauty. They should be read chiefly for enjoyment, and for the satisfaction of seeing the hero (or heroine) restored to his rightful place, or marrying the one who set him free.

If the children like these tales, see to it that a volume of Grimm, or Perrault, or Jacobs, or Lang is at hand, so that pupils who wish to read more fairy tales may do so.

White Butterflies: This poem and the poem "Sweet Peas" go well together, since butterflies and sweet peas are alike

dainty and graceful and of delicate hues, and the flowers are said to be "a-tiptoe for a flight." Both might be linked up with Nature Study and with Drawing. Read first orally, and then studied silently, they will be easily memorized.

The Ugly Duckling: This story is usually a favorite with children; it enlists their sympathy for any "ugly duckling." They rejoice at the happy ending after all the cold, the hunger, the danger, and the ill-treatment the poor bird received. They also get the point, that it is not what you seem to be outwardly, but what you really are that matters, and a child who, like Hans Andersen, feels he is not wanted for some reason, will take heart. Let the story be read rapidly for enjoyment, and then studied for dramatization, or for oral reading of certain parts, following suggestive questions that will bring out the different experiences the duckling had before finding out he was a swan.

Five Peas in One Pod: This is a story full of beauty and encouragement. It shows the influence even a small act of kindness may have; how interest in something may help one to get well. Therefore they should remember their sick companions with little gifts of flowers or toys or books, and that nobody is too small to help another—even the little pea was helpful by just being beautiful. If sweet pea seeds are planted in a pot or in a window-box the children will see how the plant climbs by means of little tendrils, and this may lead them to notice, that some plants can stand alone while others climb by various means. A series of drawings might be made showing ways of climbing in plants.

Escape at Bedtime: See if the pupils notice that this is another Stevenson poem. Ask if it should be read by day or by night. This may suggest memorization so that they may say it at bed-time. On a starry night they can all find the Big Dipper, and probably Mars when it is bright in the sky. The Dog-Star (Sirius) and the Hunter may be found on a star-map, and perhaps identified in the sky. The last two lines remind one of the "inward eye" that can still see beauty after it is gone.

Sweet and Low will particularly appeal to children who have watched fishing boats go out to sea, or ships sailing across the great lakes or into ports. The music is simple, and as the children sing this lovely song the words will be easily memorized.

PART THREE: A PLAY TO ACT

The story of *Hansel and Gretel* is in *Grimm's Fairy Tales*, but Humperdinck gives us a far more pleasing version. Engelbert Humperdinck, a German composer and teacher, was born in 1854. While studying music at Naples, he met Richard Wagner, then visiting Italy. Later he helped Wagner to produce the opera, *Parsifal*. Humperdinck achieved fame in 1893, with his most charming opera for children, *Hansel and Gretel*. In the music he incorporated many old folk tunes, and the libretto was written by his sister. Gramophone records may be had of "The Witches' Dance" and other music in *Hansel and Gretel*.

Hansel and Gretel appears under the heading A PLAY TO ACT, and this is its chief purpose in the book. It may be studied silently; it must be discussed by the class; but, first and foremost, it is to be acted. There ought not to be word drills, phonics, spelling drills or any such exercises attached to this selection. As Shakespeare said, "The Play's the Thing," and neither in this grade nor in any other should the acting of a play be associated with the mere mechanics of reading. The children have to do and to say certain things, and thereby discover not only what the play is about, but what a play is. They have invented plays of their own from various stories, but here they have a play made by someone else, with directions, and speeches given; *this is their first real study of drama*. Be ready with any necessary assistance. Help with correct pronunciation, appropriate phrasing and expression, but let it come in the natural course of the play. For the time being you are stage-manager, or play-producer, or perhaps just a super; play your part well. Can you imagine Shakespeare conducting a spelling-lesson or a word-drill in the middle of a play? See that the child who has the part of Gretel can read or say her speeches without feeling that it is a tiresome school lesson. "The Play's the Thing!"

This is an excellent play to put on out-of-doors. During the warm days of June, the children might very well play this under the shade trees in the school yard. In a rural school, especially when senior pupils are busy studying for terminal examinations, younger grades might well spend many hours in the fresh air acting various selections. It will undoubtedly help to build up right attitudes toward reading, increase vocabulary, improve oral expression, and make school a more social, happier place.

PART FOUR: ANIMAL NEIGHBORS

The first and last selections give the key note to this part of the book. The stories and poems are all about animals. These should be associated with the children's pets and their experiences with animals. Pupils will be encouraged to bring pets to school, talk about them, tell of their habits, their food, and how they are cared for by their owners. A school pet might be introduced at this time, some living thing that needs daily care and attention. The joy and the interest that birds and animals add to our world, and the kindness we should show them in return, are the things Part Four emphasizes, and it will have little value unless it is so handled by the teacher, that the children's interest in and love for bird and beast are stimulated.

Johnny Bear will be read during the winter term, and the pupils encouraged to find out if, in their own neighborhood, there are animals that sleep all or part of winter. Squirrels, frogs, badgers, etc., may be observed, and a record kept of last appearance in winter and first in spring.

Sirrah: The extraordinary value of a shepherd dog to a farmer, in assisting him with his sheep, will be a new idea to many children who may never have visited a sheep farm, or watched the dog gather the sheep. They may try to find out other ways in which dogs assist us, and learn something of the various breeds of dogs: the St. Bernard, seeking a lost traveller in the snowy Alps of Switzerland; the Newfoundland, rescuing a child from drowning; the Huskies, pulling heavy loads over frozen lakes, and so on. A happy period may be spent with "dog" stories, and a collection of dog pictures might be made. Emily Lewis's poem, "My Dog," might come in at this point, and other "dog" poems known to the children might be reviewed.

The Home-Coming of the Sheep gives a different picture of leading the sheep to the fold. It takes us to the East; very often the shepherd calls his sheep by name, and their tinkling bells tell him where they are straying. The author of this poem was a young Irish poet, killed in the Great War while serving in Greece. The class might find Greece on the map, for it is a country they will often hear of in literature, and in Part Six are two old tales that come to us from Greece.

The Woolly Bear Caterpillar will introduce the children to one of the best writers of animal stories, Ernest Thompson

Seton. They would enjoy hearing the story of "Raggylug" or of *The Grizzly*, or parts of *Two Little Savages*.

This particular story may be followed by a real study of various caterpillars, which may be brought to school and observed during the transition from caterpillar to chrysalis, and to moth or butterfly. As soon as the insect appears it should be liberated.

The Birds' Promise, and *Who Stole the Birds' Nest* are dialogues, and are essentially for oral reading. Read them through to the class; discuss the content; study any new words. Give a short time for silent reading, and then let the characters be chosen and the dialogue given by them.

Bird Babies is a springtime lesson, and will lead to a study of bird nests, eggs and the young. The children must be warned to do this in unobtrusive and kindly fashion, so that the birds are not frightened away. Again they might keep a record of when certain birds were first seen in spring, of their colors and habits, and of when they fly away in autumn. Other nature babies, frog babies (tadpoles), Flower babies (seeds) and so on, may be studied at different seasons.

The Puppies Make Their Bed: 1. Puppies are like people in that they do not all want the same thing. Micky says, "The board is not what it used to be," meaning that the food is not so good now. Would you put broken dishes in a puppy's bed? Tell what you would give a dog to sleep on. 2. Tell two things besides crusts and bones you would give your puppy to eat. 3. In hot weather, place out of doors, a clean dish of fresh water so that thirsty dogs may have a drink. 4. A little boy says the puppies only dreamed about the iron and other things in their bed. What do you think? 5. Read *Puppy Dogs' Tales*, by Frances Kent.

PART FIVE: FUN AND LAUGHTER

The Fun and Laughter section means exactly what its title implies. The classroom should resound with laughter during the reading, and the children be encouraged to say whether or not they like these selections, and to give reasons for liking one more than another. All have been tried out on Grade III children, and seem to give no difficulty of comprehension. Some children liked "The Tar Baby" but did not like "Pig and Pepper" so much; some preferred the latter. "The Wind and the Moon" will recall "The Moon's the North Wind's Cooky." They will notice that one poet has the wind try to

blow the moon out of sight, while the other has the wind eat it up. "Pig and Pepper" should be acted out, and this followed up with other selections from *Alice in Wonderland*. They will be interested to know that, in 1932, the original Alice, then an old lady, visited New York and told people there of the days when she was only eight years old, and Lewis Carroll first made the story for her and her two sisters.

All the selections in Part Five are for oral reading, though silent reading may precede each oral lesson. Sometimes the teacher's oral reading must come first of all, as in the reading of "The Owl and the Pussy Cat," where the nonsense and the fantastic words will be more easily appreciated if heard before the silent reading takes place. The absurd words do not usually trouble the child, for he sometimes invents funny words, too. One Grade III child said "runcible" was a "funcible" word, and other members of the class tried to invent other strange words.

PART SIX: TALES OF LONG AGO

The Greek myth, "Atalanta and the Golden Apples," is a trifle harder than the majority of the stories in the book. It is purposely inserted, so that the best and quickest readers may have some material suited to their ability and comprehension. The teacher must ever use her discretion. Assign it to the bright pupils for silent reading, while you give the slower readers a word-drill or oral reading of another lesson. Later the slow readers may be the audience, while the others read aloud or tell the story. This may lure the slow pupils into reading the myth also, and, even if they do not get every word, they will get the gist of the story with the help of what they have heard previously and of the illustrations. The golden apples may recall the golden apples in the story of "The Princess on the Glass Hill," and the story of "The Apples of Iduna" may be read to the class if time permits. All through, one story should lead to another, for "the art of reading is the art of finding stories in books."

Alfred the Great is always a favorite hero. The story is historical, but happened so long ago that it has almost the touch of fairy magic. It will help the children to realize that the King about whom they sing, "God Save Our King," is a king and yet is, after all, a plain ordinary man, pretty much like their own fathers, and they can picture what mother would say if dad let the cakes burn! At the same time they

will learn that a king is the ruler of his country, and that a good king tries to serve his people well.

Then is a little poem by a modern poet who has written many quaint and lovely poems for children. In this one he takes us back to older times, before the streets were lighted or there were policemen. The Watch patrolled the streets with their lanterns, and from time to time called out the hour and the state of the weather.

Pupils might be asked to find out when their own town or city was first lit, and how it is lit. It may have electric lighting, but many places still have to depend on oil lamps.

PART SEVEN: GOING ON A JOURNEY

The Pedlar's Caravan is seldom seen to-day, though men still sell goods from door to door. But the children can use their imaginations, and picture a journey with the pedlar in his caravan. They might take other journeys by other means, and compare them, caravan, automobile or aeroplane, finding advantages and disadvantages in each, and so realize why the boy in the poem thought it would be fine to travel in the pedlar's caravan.

The next three selections should be read in December, before Christmas. Both at home and in school the children will be preparing for Christmas, and might tell each other about this. Especially fortunate is the class where there are pupils born in other lands, or whose parents came to Canada from other lands, for in their homes old customs are probably kept up. These may be described and enjoyed by all the class. Seize every opportunity for the telling of real experiences, for it adds interest to the reading; it also reminds us that without books experiences would soon be forgotten, but that in books we have a record of what men have thought and said and done.

Clement Moore's poem is an old favorite, written nearly a hundred years ago. The names of the horses are Dutch, and the reference to the wooden shoes may send readers back to reread the poem about Wynken, Blynken and Nod, who sailed off in a wooden shoe.

Other Christmas stories, poems and hymns may be told or read. The main thing is to see, that the spirit of Christmas is found in the schoolroom, and that these selections, with their atmosphere of kindness, are enjoyed in that spirit rather

than studied as lessons. The class should be encouraged to show some kindly thought for others at this season; try to make it a class project, so that all may have some part and no one be left out.

The Boys of India will give opportunity for finding out about children in many parts of the world, and a project along this line could be attempted. A decorative wall frieze might be made by drawing, coloring and cutting out different types of homes, Indian wigwam, Eskimo igloo, African hut, and so on. Strips of brown paper, twelve to eighteen inches deep, with a narrow border of black running along top and bottom, make a good background for a frieze. Each child could then paste on the home he or she had made; or, cut from cardboard, the homes could be set up on the sand-table.

The story "Wings" is fantastic and a little sad, but has been asked for by many children. If it seems unsuitable for a class, or too difficult for all to understand, omit it or assign it for silent reading to the best readers only.

For Days and Days, by Annette Wynne, a United States poet, contains many poems Grade III enjoy. "Indian Children" is particularly suited to Canadian children, who in truth walk to school where Indian children used to play. This poem, with the "Hiawatha" selection in Part Eight, and "The Story of Glooskap" in Part Nine, will give rise to interesting activities: setting up an Indian camp on the sand-table; cutting out Indian articles of clothing; making Indian decorative designs; and imitating picture writing. Local folk tales of Indian origin may be collected, for every Province has its own Indian legends. Cyrus MacMillan, Howard Angus Kennedy, Pauline Johnson and Grace McLeod Rogers are among those who have collected some of these legends for us, but many tales are still told that have not yet been written down.

THE AIRPLANE

I like to see the airplane and hear the buzzing sound,
And see it settle like a bird quite safely on the ground;
I like to see it spread its wings just like a butterfly—
You'd think perhaps 'twould find a star to light on in
the sky.

—Annette Wynne.

PART EIGHT: JOY OUT-OF-DOORS

The selections in this section are partly for pleasure and partly for profit, and should be used to encourage playing in the out-of-doors at all times of the year. Canada has endless opportunity in her out-of-doors; beauty of scenery and facility for sport make her an ideal playground. With this is joined the realization that much of her wealth comes from her out-of-doors. In addition to reading the selections "Wheat" and "Salmon," the children should try to find out something about Fruit-growing, Maple Sugaring, Lumbering, Deep-Sea Fishing, Mining, and so on. No great detail should be looked for from Grade III, but a general idea of what Canadians work at may be gained, and pictures collected showing some of our chief occupations and industries.

Different ways of enjoying the out-of-doors may be taken up, and children should be urged to follow Rules of Health, to obey Safety First Rules, to learn to swim where there is opportunity. They should also be encouraged to take a pride in their countryside, to keep it beautiful, to keep it clean, to preserve flowers, trees and other natural beauty, to prevent forest fires and to plant trees to replace those cut down or destroyed. Even Grade III can do its part to ensure that joy out-of-doors is a very real thing, not for a few but for everybody.

The lovely, happy poems in the section will emphasize, that much of our pleasure from the out-of-doors comes to us because of the birds and the little wild things, that we can find joy both in summer and in winter, and that out of all this beauty and joy which God has given us we must be like the "Singing Children," and live with a song in our hearts and on our lips and so make others happy.

WHEN MARY GOES WALKING

When Mary goes walking,
The autumn winds blow,
The poplars they curtsey,
The larches bend low,
The oaks and the beeches
Their gold they fling down,
To make her a carpet,
To make her a crown.

—Patrick R. Chalmers.

PART NINE: THIS FAIR DEAR LAND

The last part is entirely Canadian. Selections may be taken at any time, and interspersed among those in the other parts according to theme.

The Order of Good Cheer is perhaps the hardest selection in the entire Reader, but should cause little difficulty if kept in its present position near the end of the book, and read near the end of Grade III. It is an admirable selection for dramatization, and the illustration will give the children an excellent key to its content. Other stories of early Canadian history should be read or told to the children, and especially should they be encouraged to find out about local history, and local heroes and heroines, whether pioneers of early days or living present-day workers for Canada.

This separate Canadian section is given in no narrow spirit. Throughout the Third Reader the children have been taking an interest in the children and the customs of many lands, and incidentally the contributions of New Canadians to our Dominion. It is hoped, therefore, that a friendly feeling toward all children everywhere may thereby be established. Yet some special emphasis upon our homeland is as necessary as it is wise, for it is by loving and valuing the things at hand that those farther off will be appreciated. Part Nine will help the children to love and to value their own land, and so to be loyal citizens of Canada, and then, realizing that to other children other lands are dear, to be understanding citizens of the world.

CHAPTER VI

PROJECT WORK

Many teachers to-day endeavor to unify their work by correlating several subjects around one theme, and basing class activities upon this over a period of time. The activities may vary in kind and in number from project to project, and the time allowed may be from two to six weeks, more or less. For Grade III two to three weeks usually marks the limit of concentrated interest.

Certain selections in Book III are suitable for this method of treatment, and teachers may so use them. For the benefit of young teachers, who may not have had experience in correlated project work, two suggestive examples are given.

TYPICAL PROJECTS

I. INDIANS AND INDIAN LIFE.

Introduction: Plan your project some time ahead. Determine the aims and objectives you have in view, new experiences you wish your pupils to have, activities you may expect them to undertake, facts you hope they may learn. Make a general outline and gradually fill in details, bearing in mind that unforeseen contingencies may arise and new suggestions will come from the children. A project outline very often is made under three headings: (a) Subject-matter; (b) Activities; (c) Outcomes. There might be under (a)—appearance, clothing, food, etc.; under (b)—making a wigwam, reading an Indian myth, singing an Indian song, etc.; under (c)—knowledge and understanding of an earlier civilization in Canada, with a truer friendliness toward Indians; a comparison of primitive and modern homes leading to a greater appreciation of our homes to-day.

Creating Interest: The project may begin with the lesson "Indian Children," or "Hiawatha's Childhood," or "The

Golden Rule." Pupils may ask questions, and you may ask if they would like to know more about Indian life. 1. Post pictures and encourage comments on these. 2. Display Indian relics, moccasins, or any object of interest, and note remarks or questions that suggest worth-while activities. The children may add to your collection with pictures or articles from home, and their parents may become interested. 3. Read stories of Indians, or tell some of the old myths given in the books listed in the Bibliography, and trace the life of a boy from his papoose days until he becomes a full member of his tribe. By now the children have probably discovered that their Reader contains several lessons about Indians.

Activities Linked with Curriculum Subjects

Geography: Locating on the map sections of Canada where early settlers came in contact with Indians. Locating Indian reservations. (The Department of Indian Affairs will give any information desired.) Choosing a suitable spot for an encampment, remembering how the Indians travelled, that they had no stores at which to buy food, etc. Learning how they adapted themselves to climatic conditions. (This may include Indians in the United States and Mexico.)

Arithmetic: Planning and measuring paper or material for making Indian costumes. Measuring distances in making decorative designs. Problems finding the number of poles required by a tribe (8-12 poles for each wigwam); taking a journey and finding the distance travelled on foot, on horseback and by canoe; finding the cost of materials purchased in carrying out the project, and the amount made from selling baskets, bowls, etc., at an Indian exhibition held after the project is completed.

Nature Study: Studying berries, fruits and nuts used for food. Learning the habits of animals known to an Indian boy. Planting maize and beans. (Indian succotash was a dish of beans and green maize cooked together.)

Arts and Crafts: Illustrating an Indian booklet. Making a wall frieze with a wigwam, canoe, zig-zag lightning, or other design. Painting designs on headbands, pottery, etc. Drawing and cutting out animals—deer, bison, bear and fish. Studying pictures of Indians, Indian picture-writing, designs on pottery, moccasins and other objects created by the Indian. Making costumes, totem-poles, cradles, drums, hatchets, etc. Weaving mats and baskets. Making a jar or bowl

from clay, or moulding clay beads on a wire, and painting them bright colors. Making dyes from berries and roots, to use in color work. Baking a corn cake after pounding the corn into meal on a hollow stone. Setting up a wigwam in the school-yard. Setting up on the sand-table an Indian camp by a lake, with miniature wigwams, canoes, cradle on a tree, people, etc.

English: Reading stories of Indian children, Indian legends, stories in history of Tecumseh, Peguis, Brant, Pocahontas and other Indians who helped the white men. Telling stories and making a booklet. Dramatizing Indian life or an incident in history where the Indians and the British made peace with each other. Learning poems and making verses and songs to sing round the camp-fire. Writing Indian names, and the Indian Moons or Months, which were Snow Moon, Hunger, Wild Goose, Grass, Planting, Strawberry, Heat, Green Corn, Hunting, Falling Leaf, Beaver, Long Night Moon, and discussing the appropriateness of those names. (During the project the children might be known by Indian names, such as Red Feather, Lone Cloud, Hawk Eye, Laughing Water, Morning Star, Prairie Flower, and groups might work in tribes, Iroquois, Algonquin, Micmac, Mohawk, Blackfeet, etc.)

Music: Listening to records of Indian music. Learning songs. Interpreting music through rhythmic dancing.

NOTE: Words and music for the first Canadian Christmas Carol, written by Father Brébeuf for the Hurons, will be found in *The Treasury Manual* for Grade IV.

Social Science: 1. *People*—tall, active, copper color, long, black, straight hair, high cheek-bones, bright black eyes, stern expression, keen sight and hearing, skilled in tracking and scout-craft. 2. *Clothing*—made from dressed skins; women—skirt decorated with band near foot, jacket, moccasins, blanket; men—long buckskin leggings with fringes, long jacket decorated with fringes or painted designs, blanket, heelless moccasins, headdress decorated with feathers, belts of wampum (shells), necklets of bears' or animals' teeth, bracelets, earrings. 3. *Homes*—tepees or wigwams (Iroquois used the "long house"—one hundred feet long but narrow; Pueblo Indians built an adobe of mud on a high, steep cliff, for coolness and safety), that is, movable tents built of poles fastened at the top and spread in circular shape on the ground,

covered with skins fastened with pegs and weighted with stones, having a flap entrance, and smoke hole in the top of the tent, with adjustable flap for wind or rain; blankets or skins for beds; no furniture; utensils of pottery, wood, gourds, shells, baskets. 4. *Food*—berries, nuts, maize, beans, deer meat, fish, pemmican (buffalo meat dried and pounded, and sometimes flavored with huckleberries); cooking done over an open fire. 5. *Occupations*—women or squaws: planting, harvesting, weaving, carrying burdens, cooking, caring for children (baby or papoose often wrapped in a blanket and strapped to a board, this cradle being hung on a branch and rocked by the wind); men or braves: hunting, fishing with spears and nets, making canoes, war weapons, etc., riding, swimming, playing ball games, telling stories, holding councils of war and peace, contests with bows and arrows, religious ceremonies, dancing a war dance, snake dance, corn dance, sun or rain dance to make the crops grow, etc. 6. *Means of Communication*—picture writing on skins or on birch bark, sign language, dances, smoke signals, beating drums. On the totem-pole is carved the history of the tribe with its chosen emblem, the head of a bird or animal, at the top.

When the project is completed, have the children invite their parents to an Indian Exhibition to see and enjoy the results of their studies, their activities and their enthusiasms.

USEFUL MATERIAL FOR AN INDIAN PROJECT

I. BIBLIOGRAPHY

- Red Feather Stories.* Margaret Morecomb.
Dorcas, the Indian Boy. Genevra Snedden.
Mewanee. Belle Wiley.
Story Hour Readers Revised. Book III (Myths).
Child Reader. Book III (Pottery).
Stone Third Reader. (Indian Home, Indian Game).
The New World Fairy Book. H. A. Kennedy.
Legends of Vancouver. Pauline Johnson.
The Red Indian Fairy Book. F. J. Olcott.
The Vanishing Tent. Stryker.
Stories of the Red Children. Dorothy Brooks.
Myths of the Red Children. Gilbert Wilson.
Indian Story Hour. Rilma M. Browne.
Indian Boyhood. C. A. Eastman (a Sioux Indian).
Indian Child Life. E. W. and T. Deming.
Red Folk and Wild Folk. E. W. and T. Deming.

II. ADDITIONAL POEMS

The Corn Song.	J. G. Whittier.
Harvest Time.	Pauline Johnson.
An Indian Arrow Head.	Arthur S. Bourinot.
Stories in the Snow.	Maude Henry.

III. SONGS

The Lullaby of the Iroquois.	The Little Papoose.
Song of the Spirit Dance.	Lullaby of an Infant Chief.
Indian Echo Song.	Rockabye, Little Papoose.
(in <i>Progressive Music Series</i> and in <i>Music Hour Series</i>)	

IV. VICTROLA RECORDS

From an Indian Lodge.	MacDowell.
Indian Lament.	Dvorak.
Then the Little Hiawatha.	Whitely.
Wah-wah-taysee.	Whitely.
Hiawatha's Wedding.	Coleridge-Taylor.
The Land of the Sky Blue Water.	Cadman.

V. PICTURES

Indian Harvest.	E. Irving Couse.
The Peace Pipe.	E. Irving Couse.
Indian Sun Priest.	Frank E. Schoonover.
Shelling Corn.	Joseph H. Sharp.
The Indian Weaver.	R. W. Amick.
Pueblo Indian.	R. W. Amick.

Hiawatha and Minnehaha have been painted by many artists. Photographs of The Hunter, The Great Spirit, and other works by sculptors may be had. The National Geographic Society, Washington, D.C., has produced a set of Pictures on Indian Life, with notes, and W. MacFarlane, Toronto, a set of postcards of tribal chiefs ("Troilene" Series).

For ten cents each child may purchase a Navajo Blanket Weaving Kit to weave a small mat, 7" x 2½", from the Collingbourne Mills, Elgin, Illinois.

II. "WAITING FOR SANTA CLAUS."

Suppose Christmas be chosen for the December project.

Creating Interest: 1. Post up pictures of Christmas customs in other lands. 2. Read the selections about Christmas given in the Third Reader. 3. Different children have an assign-

ment to find out what boys and girls not mentioned in the selections do at Christmas time.

Activities Linked with Curriculum Subjects

Geography: Study the world map to find the countries mentioned, and trace the routes from Canada to these countries.

Arithmetic: Find the cost of a journey to one of these countries, or keep a toy store and buy and sell toys and make change.

Nature Study: Study evergreen trees and, if possible, holly and mistletoe used for centuries for Christmas decorations. Decorate the schoolroom with spruce or fir boughs. Put out crumbs and a sheaf of wheat for the birds, and note the birds that come to feed.

Art: Study a few of the many beautiful pictures showing the Christ Child and the Virgin, and scenes at Bethlehem. Collect Christmas cards showing Canadian winter scenes, and typical English cards showing the old stage coach, the Christmas Waits, Sprays of Holly and such like. Make and color Christmas cards.

English: Read Christmas stories and poems; write Christmas verses or a Christmas play; write letters sending Christmas greeting to friends. Tell the story of the Babe of Bethlehem and the magi; tell the story of Baldur the Beautiful, and other Christmas legends. A useful book is *The Children's Book of Christmas*, published by Macmillan and Co.

Music: Learn Christmas songs and carols. Listen to records of Christmas music and songs.

Handwork: Dress dolls to represent boys and girls from the countries in the selection, and give these dolls as gifts to sick children. Make a map, or typical scene, on the sand-table. Make individual booklets containing stories and poems illustrated, one child choosing France, one Holland and so on. If the booklets are well done these may also be given away to sick children. Make wall decorations or a frieze showing scenes in other lands.

Social Science: Find out about the people in the countries mentioned, their clothing, homes, customs and occupations. If possible have representatives of these countries visit the classroom, and answer questions to check information collected in the course of the project.

The above projects do not pretend to be final or perfect; indeed it is doubtful if there ever can be a final or perfect project. A project should arise to meet the children's interests; to provide experiences and activities; to aid growth and development of abilities and skills; to give opportunities for social co-operation. One thing will lead to another, and it is likely that, when the project is seemingly completed, new ideas will occur and both teacher and pupils will realize how much has been left out. But take heart, for as in dramatization, so in project work, success is measured not by the performance but by the effort.

CHAPTER VII

SUGGESTIONS FOR A CLASSROOM LIBRARY FOR GRADES II AND III

"Whatever the child feels in his heart, whatever lives in his soul, whatever he cannot express in his own words, he would fain have others express for him."

"The art of reading is the art of finding stories in books."

I. THE REASON

To-day nearly every school has a library. That is, indeed, cause for rejoicing, but it is not enough. Every classroom should have a little library of its own. It may be only a dozen books on a home-made shelf, but it should be there, in the room. It is important that children become accustomed to books as part of the room furnishings, to seeing and handling story books as familiarly as they do their text-books. It is desirable that they should read story books, or hear them read by the teacher, that they discuss them together, and that they give their opinions about books they have read.

The classroom library will give enjoyment of stories at the moment, and for the future will help to build up an interest in books, and kindle a sympathetic attitude toward fine literature that will remain through life. Children thus guided will soon regard books as necessary companions for leisure time, will learn to choose books suitably and will grow up with a wide but discriminating literary taste, because they have been

trained in the art of fine appreciation and enjoyment of books.

II. THE ORGANIZATION

For a small library the alphabetic arrangement is simplest. A list of titles in alphabetical order, pinned up by the shelf, enables readers to replace books correctly. As the library grows, headings such as *Stories*, *Nature Books*, and *Poetry*, etc., may appear on the list, and little printed cards with these headings may be fastened to the shelves showing where the listed books are placed. The class may see the advantage of a librarian, and appoint one of their number for this duty. Different pupils may take turns in having full charge of the library, handing out and taking in books, and seeing that these are placed in their proper order on the shelves.

A wall Record-Chart of books read should be kept. The back of an advertisement poster can be used, with spaces ruled off for children's names, titles of books, authors, and dates of reading. Individual records may be kept by each child; cards three inches by five inches, ruled off for titles, authors, and dates will serve.

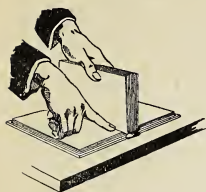
III. THE REVIEW

Book reviews may be written or oral. Oral reviews and informal discussions are best in Grade III. It is enough if a child tells the class: "My book is Hans Andersen's *Fairy Tales*. In it I found a story that is in our Reader, 'The Ugly Duckling.' I read another story about a little tin soldier who had lots of adventures. Another was about a Christmas Tree. I haven't read all the stories yet. I like this book." If one pupil can be persuaded to read from a library book some story he likes, and is able to read well orally, it helps greatly in influencing other children to read the book. A recommendation from a fellow-pupil carries more weight than one from the teacher.

IV. HOW TO OPEN A BOOK

Many boys and girls, and older people, too, grasp a new book and pull it open by force. Such treatment is almost certain to "break the back" and loosen the leaves, thereby lessening the beauty, usefulness and life of the volume.

This is the way to open a new book:



1. Place it with the backbone down, on a clean table.
2. Turn down first one cover, then the other, running the index finger firmly along the inside edge of the page close to the back and pressing down, as is shown in the illustration.
3. Continue the operation, taking ten or fifteen leaves at a time, first from the

front and then the back of the book until the centre is reached. Run the finger along the inside edge each time.

V. MAGAZINES

Children's magazines, pictures, articles and poems from magazines and newspapers should also find a place in the classroom library. A reading-table is a useful addition, for some children will look at a book lying on the table, who will not take a book from the shelf. Strange but true!

The teacher must act as a kind hostess, introducing the children to the authors. She must charm and lure them to read, to gain pleasurable experiences, to make new friends, to live a richer, fuller, happier life through books.

VI. A SELECTED LIST

All the books in the list given below have been recommended by pupils and teachers of Grades II and III. It must be remembered, however, that children vary in ability to read and to understand, so that some of the books on the list may be too easy and some too difficult for a particular Grade II or III. Once again the teacher of the grade must use her judgment and her knowledge of her class.

A LIBRARY FOR GRADE III, CORRELATED WITH THE THIRD READER

I. FAIRY TALES AND OTHERS

TITLE	AUTHOR	PUBLISHER
<i>Fables</i>	Æsop	Macmillan
<i>Fables</i>	J. La Fontaine	Dent
<i>Fairy Tales</i>	C. Perrault	Dent
<i>Fairy Tales</i>	Grimm	Macmillan
<i>Fairy Tales</i>	J. Jacobs	Putnam

TITLE	AUTHOR	PUBLISHER
<i>Fairy Tales</i>	H. Andersen	Dent
<i>The Blue Fairy Book</i>	Andrew Lang	Longmans
<i>The Red Fairy Book</i>	Andrew Lang	Longmans
<i>The Happy Prince and Other Fairy Tales</i>	Oscar Wilde	Putnam
<i>Fairy Gold</i>	Ernest Rhys	Dent
<i>Canadian Fairy Tales</i>	Cyrus Macmillan	Macmillan
<i>The New World Fairy Book</i>	H. A. Kennedy	Dutton
<i>Unknown Fairies of Canada</i>	"Maxine"	Macmillan
<i>The Garden Behind the Moon</i>	Howard Pyle	Scribner
<i>The Rose and the Ring</i>	W. M. Thackeray	Macmillan
<i>Adventures of a Brownie</i>	Dinah M. Craik (Mulock)	Macmillan
<i>Norse Fairy Tales</i>	G. W. Dasent	Routledge
<i>Pinnocchio</i>	Carlo Collodi	Macmillan
<i>The Water Babies</i>	Charles Kingsley	Macmillan
<i>Silver Thread and Other Plays</i>	C. D. MacKay	Holt
<i>At the Back of the North Wind</i>	G. MacDonald	Macmillan
<i>The House at Pook Corner</i>	A. A. Milne	Dutton
<i>Jataka Tales Retold</i>	E. Babbitt	Century
<i>The Nurnburg Stove</i>	Louise de la Ramée	Macmillan
<i>Peter and Wendy</i>	J. M. Barrie	Hodder and Stoughton
<i>A Child's Garden of Stories</i>	Maude Paterson	Macmillan
<i>Alice in Wonderland</i>	Lewis Carroll	Macmillan
<i>The Book of Laughter</i>	K. N. Birdsall	Putnam
<i>Tales of Laughter</i>	K. D. Wiggin	Doubleday
<i>Uncle Remus</i>	Joel C. Harris	Nelson
<i>The Story of Mrs. Tubbs</i>	Hugh Lofting	Stokes
<i>Carrots</i>	Mrs. Molesworth	Harcourt

II. ABOUT ANIMALS AND NATURE

<i>The Wind in the Willows</i>	Kenneth Grahame	Methuen
<i>Book of Famous Horses</i>	Caroline Ticknor	Houghton
<i>The Garden Adventures of Tommy Tittle Mouse</i>	Clara Judson	Rand
<i>The Children's Book of Birds</i>	O. Miller	Houghton
<i>Bird Stories</i>	Edith M. Patch	Atlantic
<i>Chico, The Story of a Homing Pigeon</i>	L. Blanchard	Houghton
<i>Twelve Nature Stories</i>	J. Crabtree	Epworth

TITLE	AUTHOR	PUBLISHER
<i>Knowing Insects through Stories</i>	F. Braliar	Funk
<i>Mary's Garden and How it Grew</i>	Frances Duncan	Century
<i>Old Mother West Wind</i>	Thornton Burgess	Little
<i>Ten Common Trees</i>	Susan Stokes	American Book
<i>Little Sea Folk</i>	I. Gaylord	Little
<i>Water Wonders</i>	J. Thompson	Grosset
<i>My Four Friends (The Seasons)</i>	J. Andrews	Ginn
<i>Our Friends at the Farm</i>	Ellen Davies	Crowell
<i>Four Feet, Two Feet, and No Feet</i>	L. Richards	Page
<i>Queen Nature's Fairy Helpers</i>	A. Edgerton	Noble
<i>How the World Travels</i>	A. Methley	Stokes
<i>Stories of Starland</i>	Mary Proctor	Silver
<i>A Little Boy Lost</i>	W. H. Hudson	Knopf
<i>Just So Stories</i>	Rudyard Kipling	Macmillan
<i>Pussy Black Face</i>	Marshall Saunders	McClelland
<i>The Story of Raggylug</i>	E. T. Seton	Scribner
<i>Beyond the Pasture Bars</i>	Dallas Sharp	Century
<i>The Book of Saints and Friendly Beasts</i>	A. Brown	Houghton
<i>Downy Wings and Sharp Eyes</i>	Carol Cole	Musson
<i>Bird Houses and Their Occupants</i>	P. Tarverner	Canadian Parks Br., Ottawa

III. ROUND THE WORLD

<i>Each and All</i>	J. Andrews	Ginn
<i>Granny's Wonderful Chair</i>	F. Browne	{ Dent Macmillan
<i>People and Children in Wonderful Lands</i>	E. Horniblow	Macmillan
<i>Little Tonino</i>	Helen Hill and V. Maxwell	Macmillan
<i>Home Life Round the World</i>	G. Mirick	Houghton
<i>In Sunny Spain</i>	Katharine Bates	Dutton
<i>Children of the Arctic</i>	Mrs. J. Peary	Stokes
<i>In the Days of Giants</i>	A. Brown	Houghton
<i>Bible Stories to Read and Tell</i>	Frances Olcott	Houghton

TITLE	AUTHOR	PUBLISHER
<i>The Children's Homer</i>	Padraic Colum	Macmillan
<i>The Book of King Arthur</i>	M. McLeod	Wells Gardner
<i>Wigwam Stories</i>	Mary C. Judd	Ginn
<i>Lisbeth Longfrock</i>	H. Aanrud	Ginn
<i>Moni—the Goat Boy</i>	J. Spyri	Lippincott
<i>Stories from English History</i>	Blaisdell	Ginn
<i>Our Island's Story</i>	H. E. Marshall	Nelson
<i>Canada's Story</i>	H. E. Marshall	Nelson
<i>Joan of Arc</i>	Boulet de Monvel	Century, McKay
<i>Memoirs of a London Doll</i>	Mrs. Fairstar	Macmillan
<i>The Wonderful Adventures of Nils</i>	Selma Lagerlof	Doubleday
<i>The Boy Who Knew What the Birds Said</i>	Padraic Colum	Macmillan
<i>Old Indian Legends</i>	Zitkala-Sa	Ginn
<i>East o' the Sun and West o' the Moon</i>	Mrs. G. Thorne- Thomsen	Row
<i>Old Greek Stories</i>	James Baldwin	Scribner
<i>The Belgian Twins</i>	L. Perkins	Houghton
<i>The Eskimo Twins</i>	L. Perkins	Houghton
<i>The Dutch Twins</i>	L. Perkins	Houghton
<i>Betty in Canada</i>	McDonald and Dalrymple	Little
<i>Canadian Crusoes</i>	Cathrine Traill	McClelland
<i>Our Little Australian Cousins</i>	Mary F. Nixon- Roulet	Page
<i>Indian Child Life</i>	Edwin Deming	Stokes
<i>Child Life in Other Lands</i>	Hannah Perdue	Rand
<i>Indian Legends of Vancouver</i>	Pauline Johnson	McClelland
<i>Tales of the Land of Evangeline</i>	Grace M. Rogers	McClelland
<i>Boys and Girls Round the World</i>	D. J. Dickie	Dent

IV. A GARDEN OF VERSE

<i>The Shining Ship</i>	Isobel Ecclestone	McClelland
<i>Sing-Song</i>	Christina Rossetti	Macmillan
<i>A Child's Garden of Verse</i>	R. L. Stevenson	Macmillan
<i>Songs of Innocence</i>	William Blake	Putnam
<i>Poems of Childhood</i>	Eugene Field	Scribner
<i>When We Were Very Young</i>	A. A. Milne	Dutton

TITLE	AUTHOR	PUBLISHER
<i>Now We Are Six</i>	A. A. Milne	Dutton
<i>Fairies and Chimneys</i>	Rose Fyleman	Doran
<i>The Fairy Flute</i>	Rose Fyleman	Doran
<i>Poems for Children</i>	Walter de la Mare	Constable
<i>Nonsense Songs</i>	Edward Lear	Macmillan
<i>For Days and Days</i>	Annette Wynne	Stokes

V. ANTHOLOGIES

<i>A Book of Verses for Children</i>	E. V. Lucas	{ Chatto Wells Gardner
<i>This Singing World</i>	Louis Untermeyer	Harcourt
<i>Silver Pennies</i>	B. J. Thomson	Macmillan
<i>A Child's Day</i>	Walter de la Mare	Holt
<i>Posy Ring</i>	Kate Douglas Wiggin and Nora Smith	{ Doubleday Doran
<i>The Golden Staircase</i>	L. Chisholm	Nelson
<i>The Canadian Poetry Book</i>	D. J. Dickie	Dent

VI. PLAY AND PLAYS

<i>The Make-It Book</i>	Rachel Dixon and Marjorie Hartwell	Rand
<i>The Fun-Craft Book</i>	Rachel Dixon and Marjorie Hartwell	Rand
<i>When Mother Lets Us Make Toys</i>	R. Ellingwood	
<i>Paper Box Furniture</i>	R. Ellingwood	
<i>Cork Ships and How to Make Them</i>	Peter Adams	Dutton
<i>Little Plays for Little Players</i>	Harriette Wilbur	Baker
<i>Book of Little Plays</i>	E. Blyton	
<i>Fairy Plays</i>	Goodlander	Rand
<i>Mother Goose Plays</i>	McCanley and Beatty	
<i>Six Fairy Plays</i>	Netta Syrett	Dodd
<i>School Room Plays</i>		
(<i>Canadian History</i>)	A. M. Stephen	Dent
<i>Cho Cho and the Health Fairy</i>	E. Griffith	Macmillan

VII. FOR THE TEACHER

TITLE	AUTHOR	PUBLISHER
<i>How to Tell Stories to Children</i>	Sara Bryant	Houghton
<i>Stories to Tell</i>	Sara Bryant	Houghton
<i>Operas Every Child Should Know</i>	Dolores Bacon	Grossett
<i>Pictures Every Child Should Know</i>	Dolores Bacon	Grossett
<i>How We are Fed (Home and World Series)</i>	J. F. Chamberlain	Macmillan
<i>How We are Clothed (Home and World Series)</i>	J. F. Chamberlain	Macmillan
<i>How We are Sheltered (Home and World Series)</i>	J. F. Chamberlain	Macmillan
<i>How We Travel (Home and World Series)</i>	J. F. Chamberlain	Macmillan

SOME USEFUL BOOKS ON READING AND READING TESTS

The Improvement of Reading. By A. I. Gates. Macmillan.
Teaching Children to Read. By Paul Klapper. Appleton and Co.

Oral and Silent Reading. By C. R. Stone. Houghton, Mifflin.

Silent Reading. By J. A. O'Brien. Macmillan.

Remedial Cases in Reading: Their Diagnosis and Treatment. By W. S. Gray. University of Chicago.

Detroit Reading Tests. Grades I, II, and III. Public School Publishing Co.

Gray Reading Paragraphs. University of Chicago.

Haggarty-Noon Silent Reading Tests. World Book Co.

Courtis Silent Reading Tests. Courtis, Detroit.

Burgess Silent Reading Tests. Russell Sage Foundation.

GOOD SPEECH

Not only is good speech the badge of good breeding, it likewise promotes a feeling of power and security, and therefore contributes greatly to effective and successful living. This is every child's rightful inheritance.¹

Good speech is not correct grammar and faultless pronunciation. It is the unconscious expression of a life. The danger is that good speech may degenerate into mere correct speech, becoming formal and lifeless. Public addresses illustrate this point. They are often simply the recital of memorized words to the accompaniment of rehearsed gestures. Many school recitations, and most school speaking contests belong to the same pretense class. They are neither convincing nor persuasive, because they are not sincerely felt and naturally expressed.

The aim of good speech is always and everywhere to communicate personal ideas and emotions. It is clear that child and adult can only speak correctly when their speech reflects their own personal experience. With no understanding of the inner meaning and significance of a poem, with no awareness of its magic and music, the recitation is merely sham. Oral reading of prose selections comes under the same heading as do oral reports, debates, dramatic sketches and class talks. Ideas and emotions are organized to accomplish a definite purpose. The voice and

¹ *The King's English Drill.* Rosamond Archibald.

body transfer them to the eye and ear of the audience. To do this effectively the child must learn from the beginning to enter heart and mind into a character or situation, to speak naturally and sincerely.

Good conversation implies that the speaker is able to attract the attention of the listener and direct attention to the ideas expressed. It means a natural, friendly, intimate and direct contact with the minds of the hearers. It presupposes that the speaker should have a keen and sympathetic sense of communication. In other words, good speech is the vocal expression of one whose language is perfect, whose mind has mastered a truth and is eager to share it, and whose tone and action are those of elevated conversation—simple, sincere, and perfectly fitted to the mood and meaning. No better training in good speech can be had than impromptu dramatic exercises. Let the teacher and pupils read together a selection full of action and good conversational parts, then lay aside the books. While the interest in the situation is still lively and before the words of the text become well known, have the class reconstruct that situation and speak the several parts in their own words. In this way they will come to realize that all literature is life. They will also learn that art, literature, and even good speech, must be honestly felt and honestly lived, and expressed as if truth, beauty, even life itself depended upon it.

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